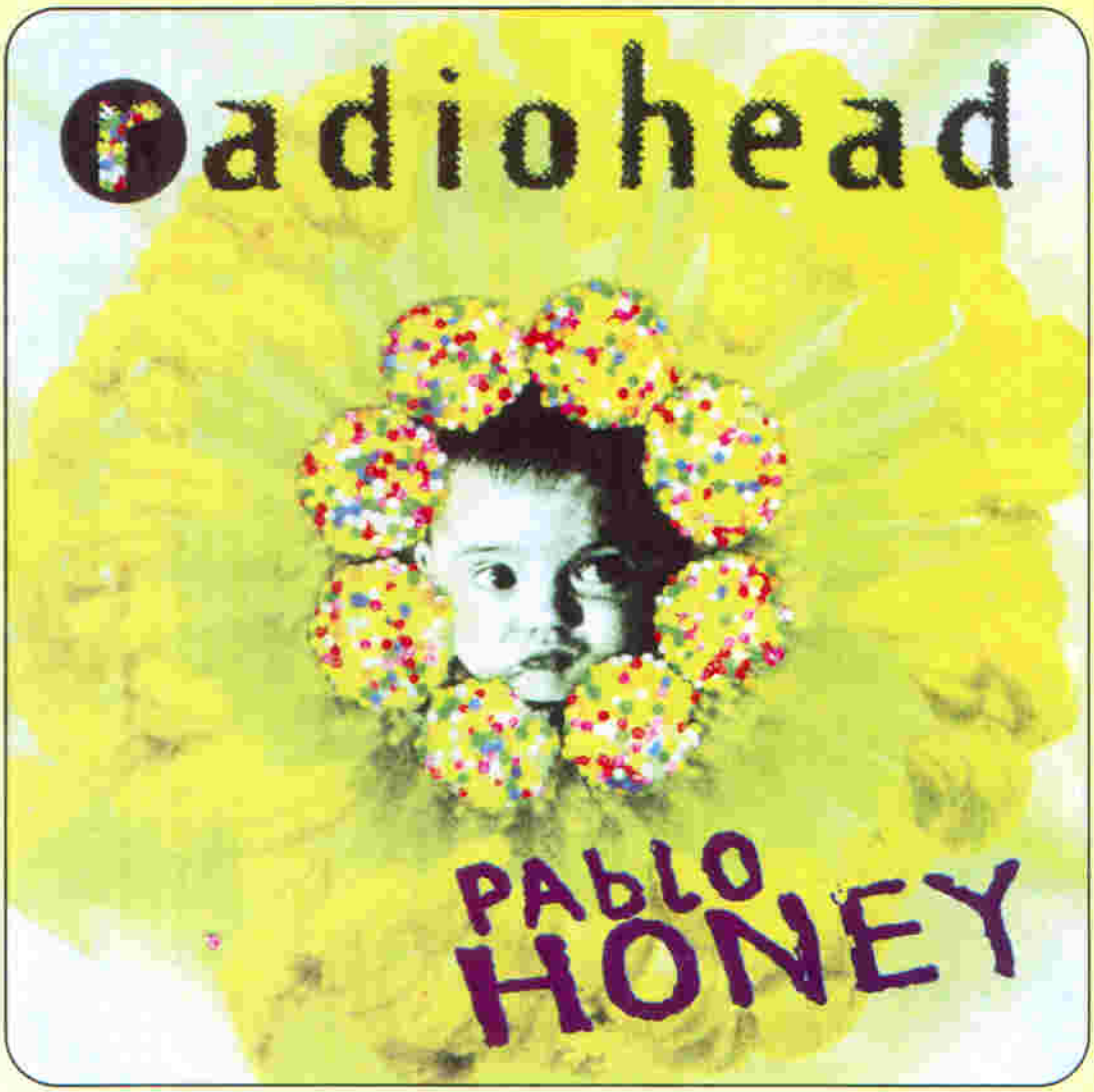
VISIT…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HONEY

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Photo page 2 Pat Pope, page 4/5 Danny Clinch.

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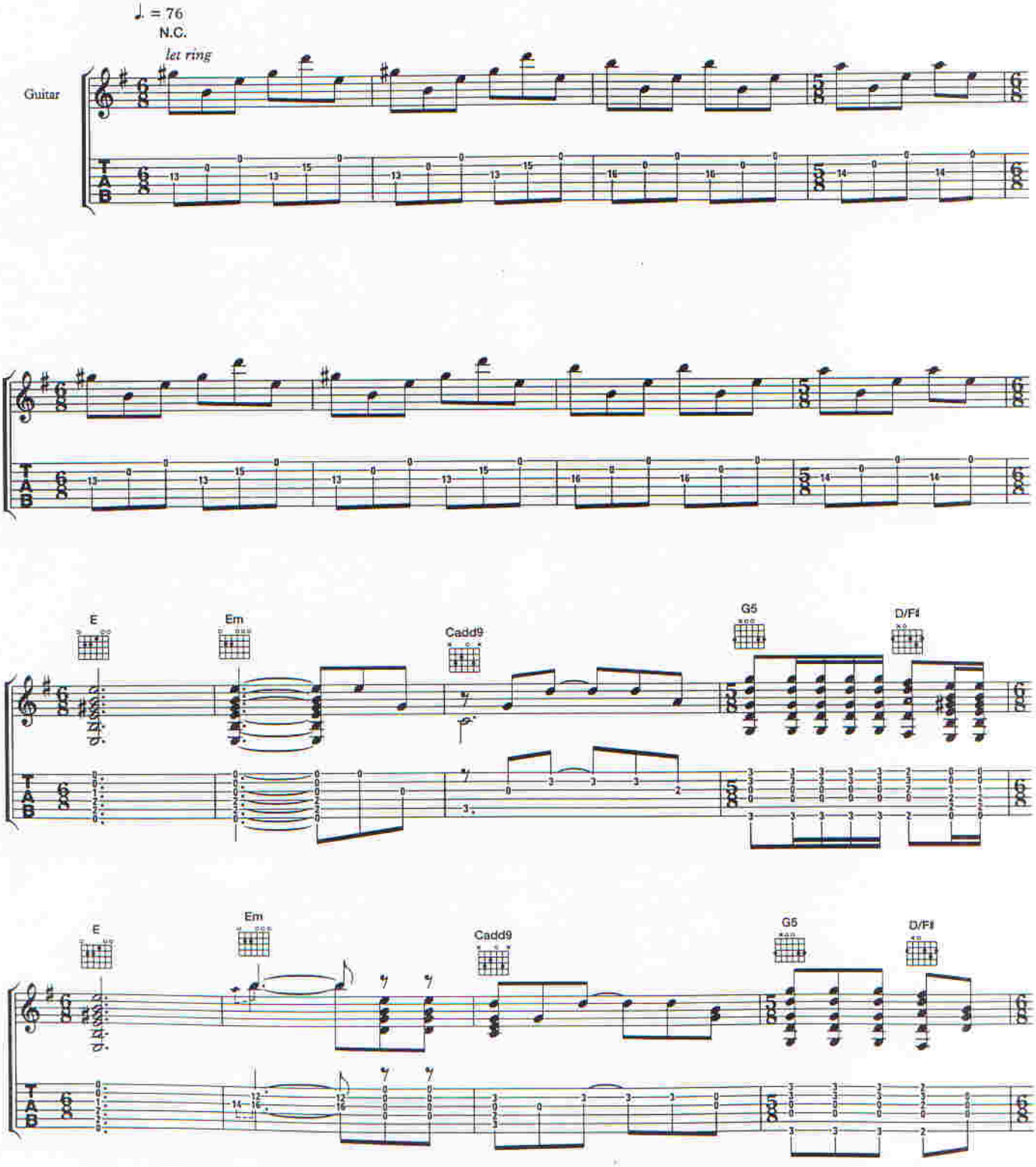
radiohead

dumb

YOU

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway,
Colin Greenwood and Edward O'Brien



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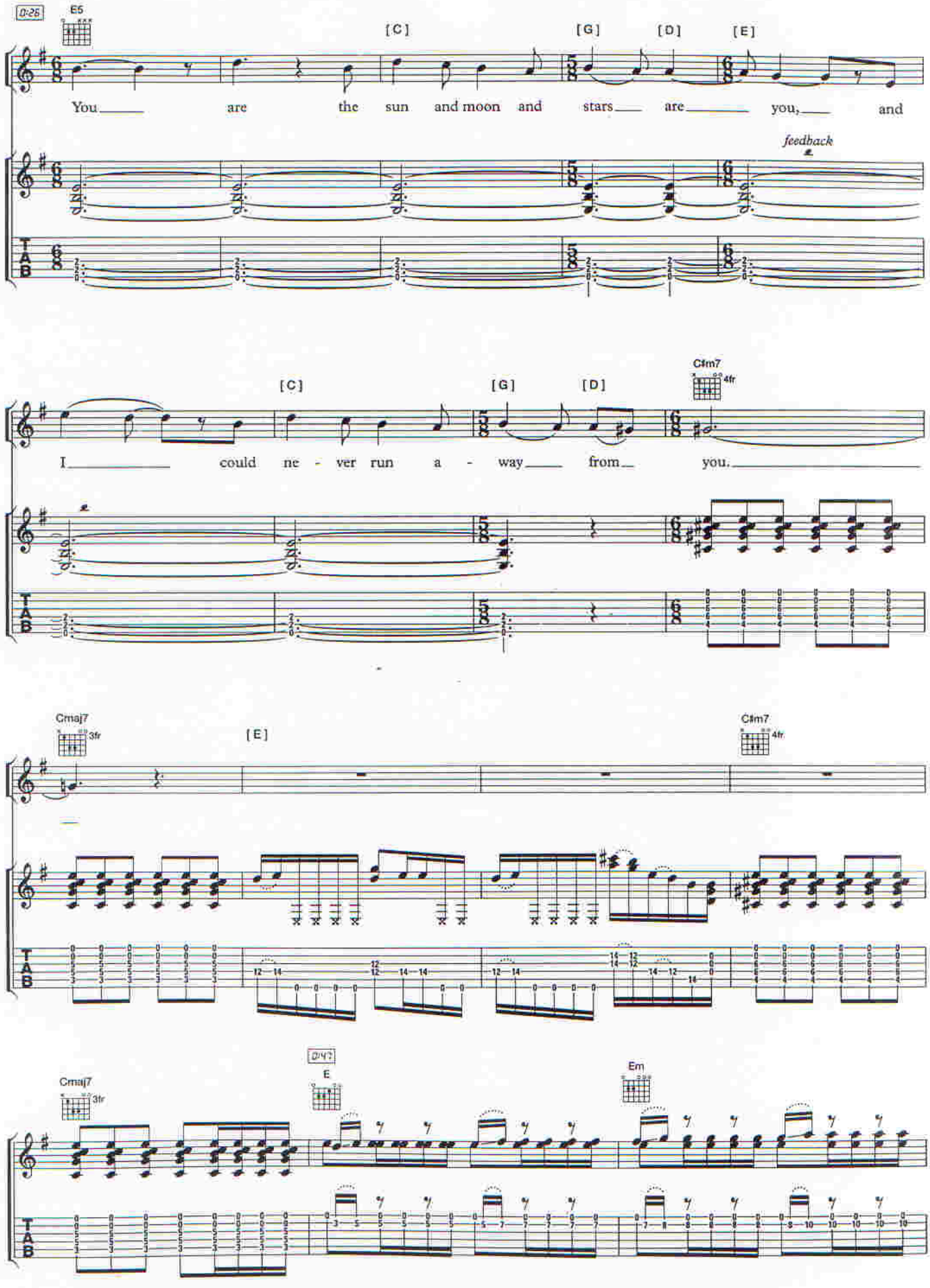
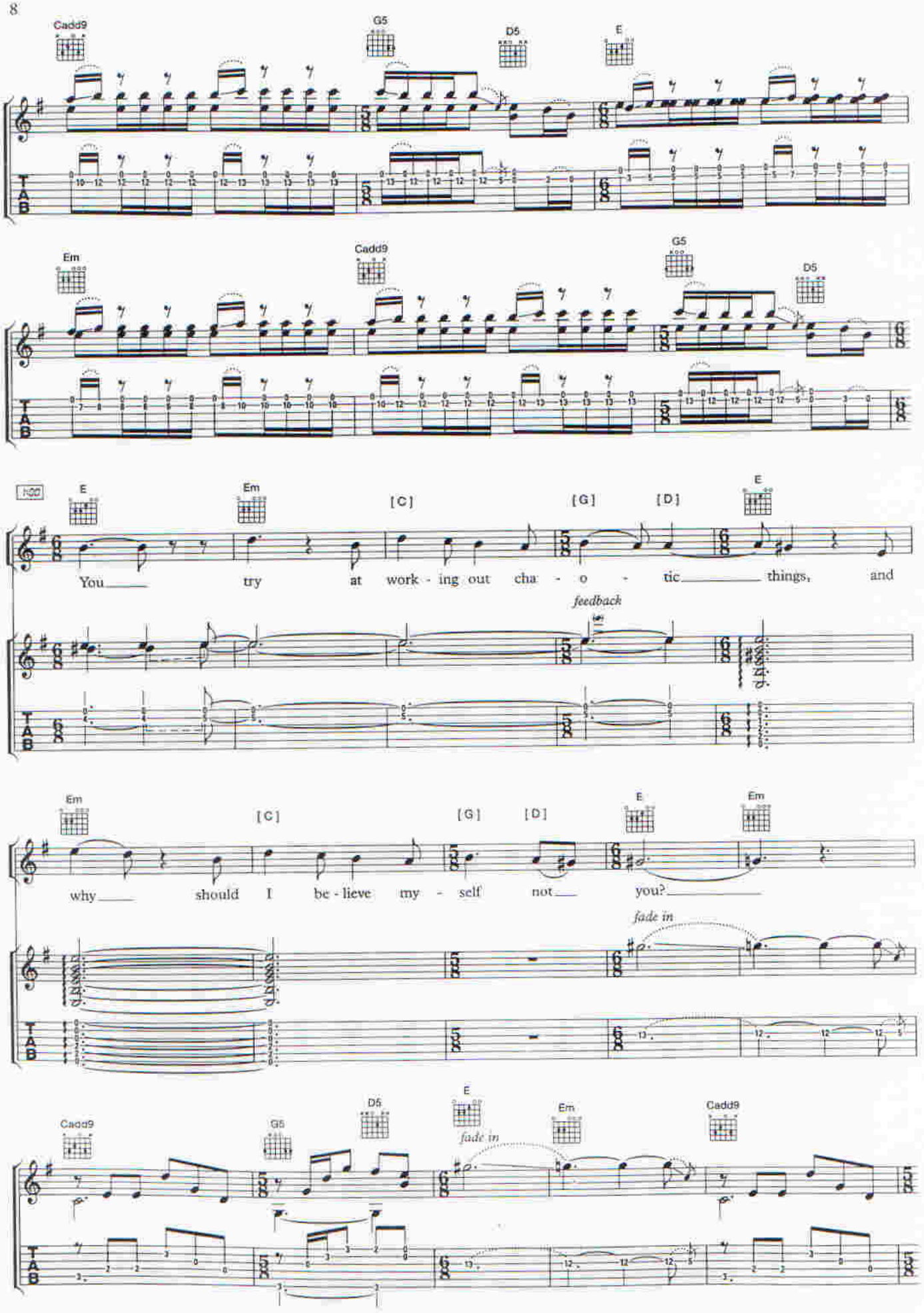
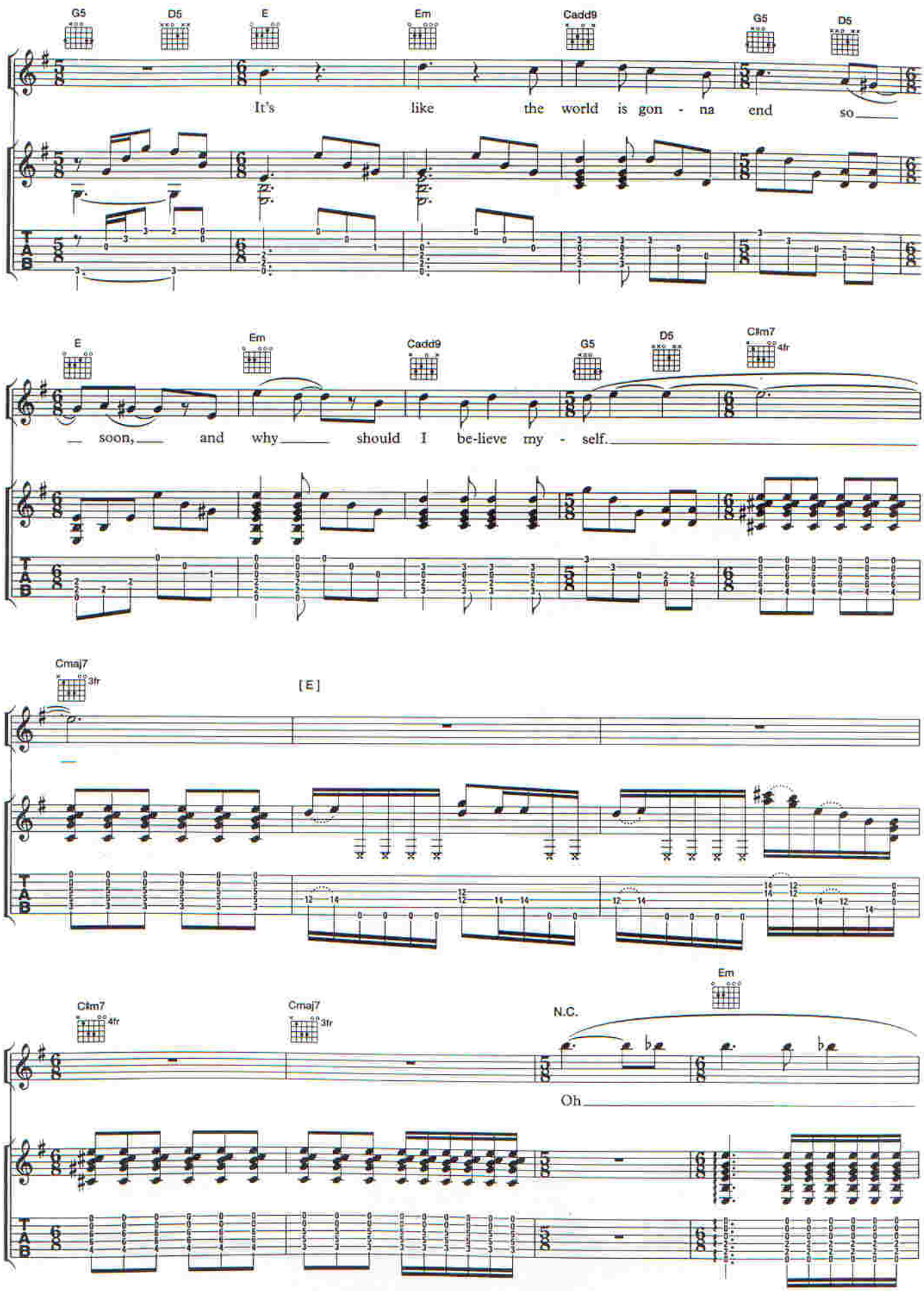
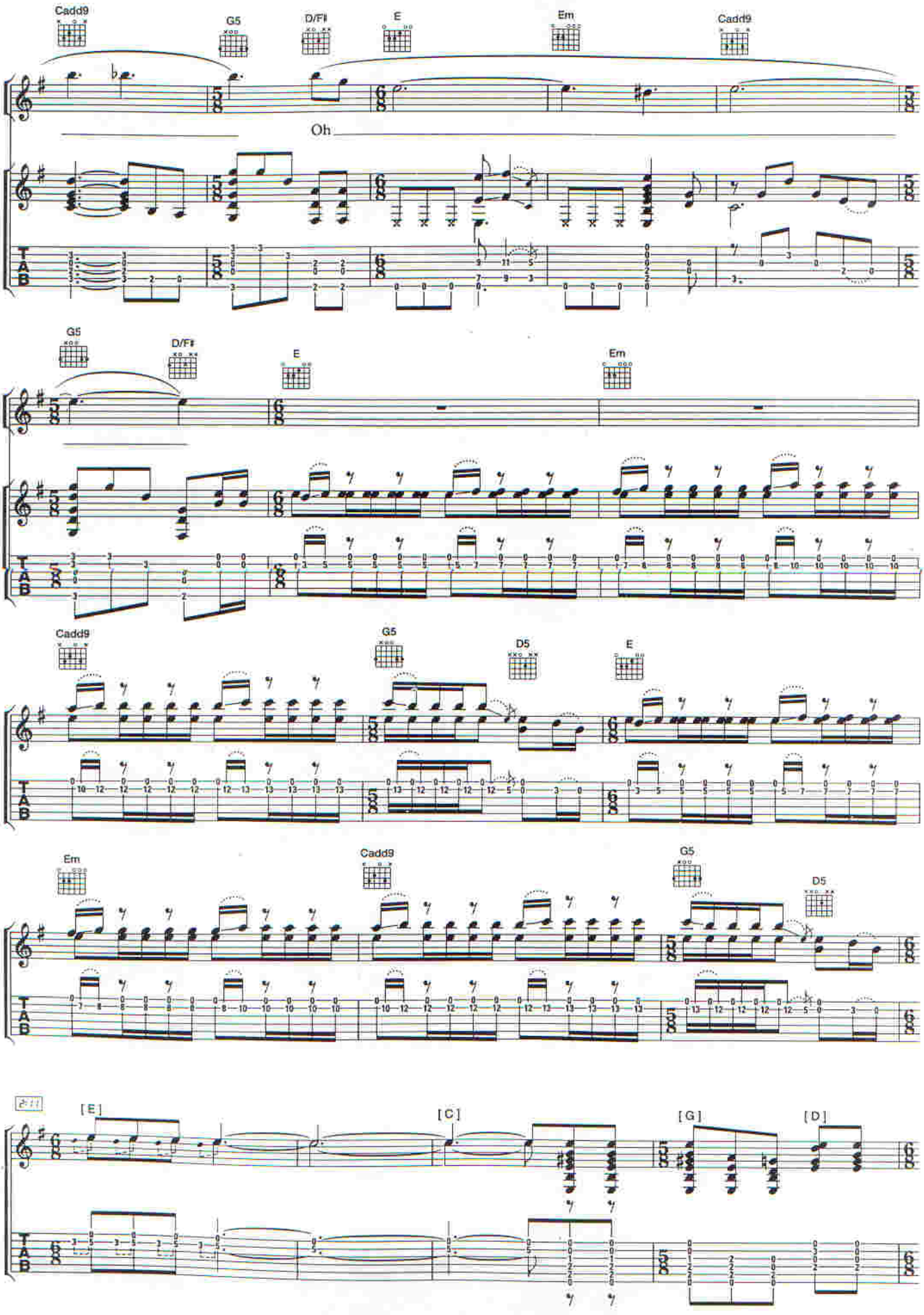
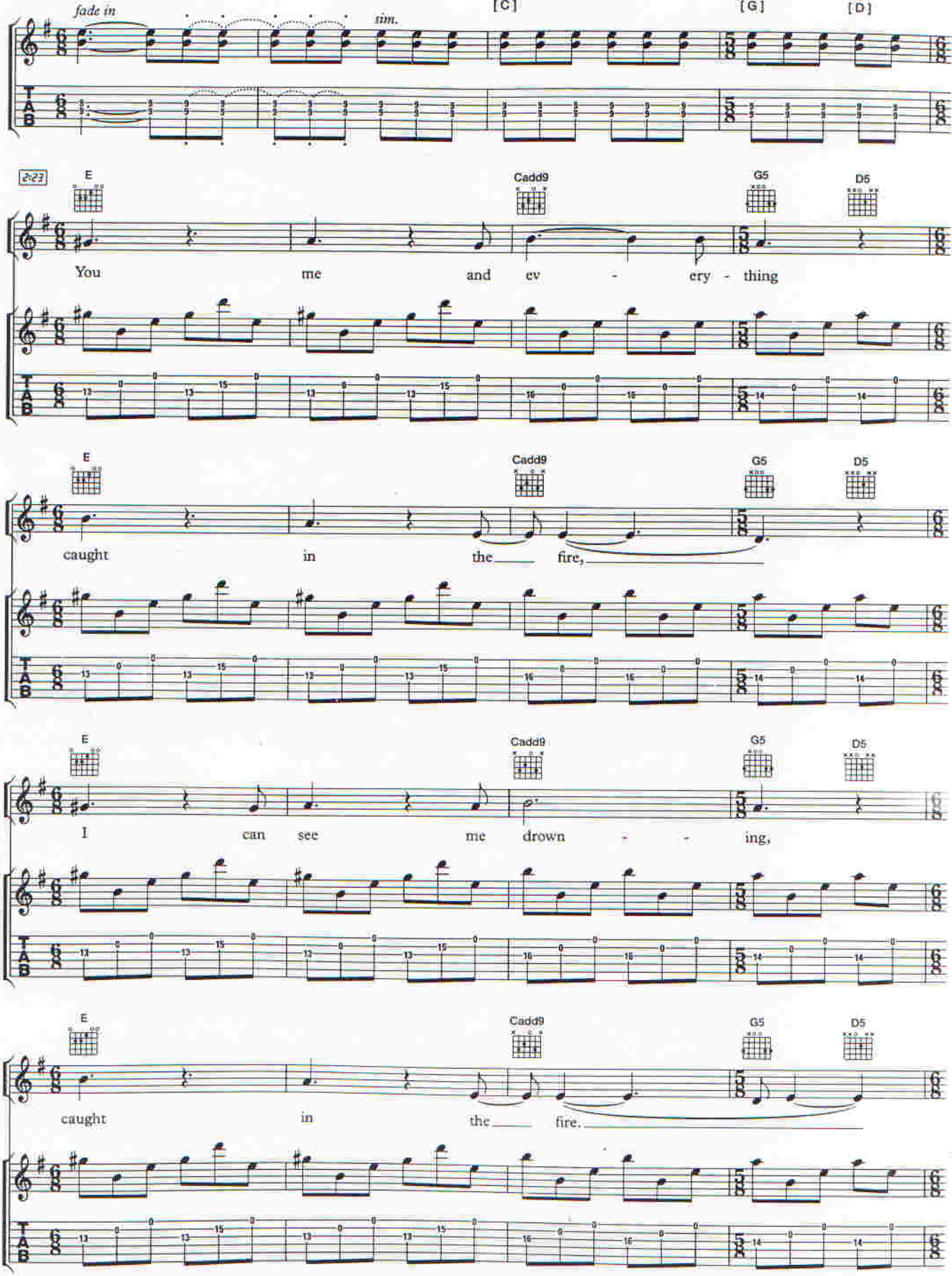
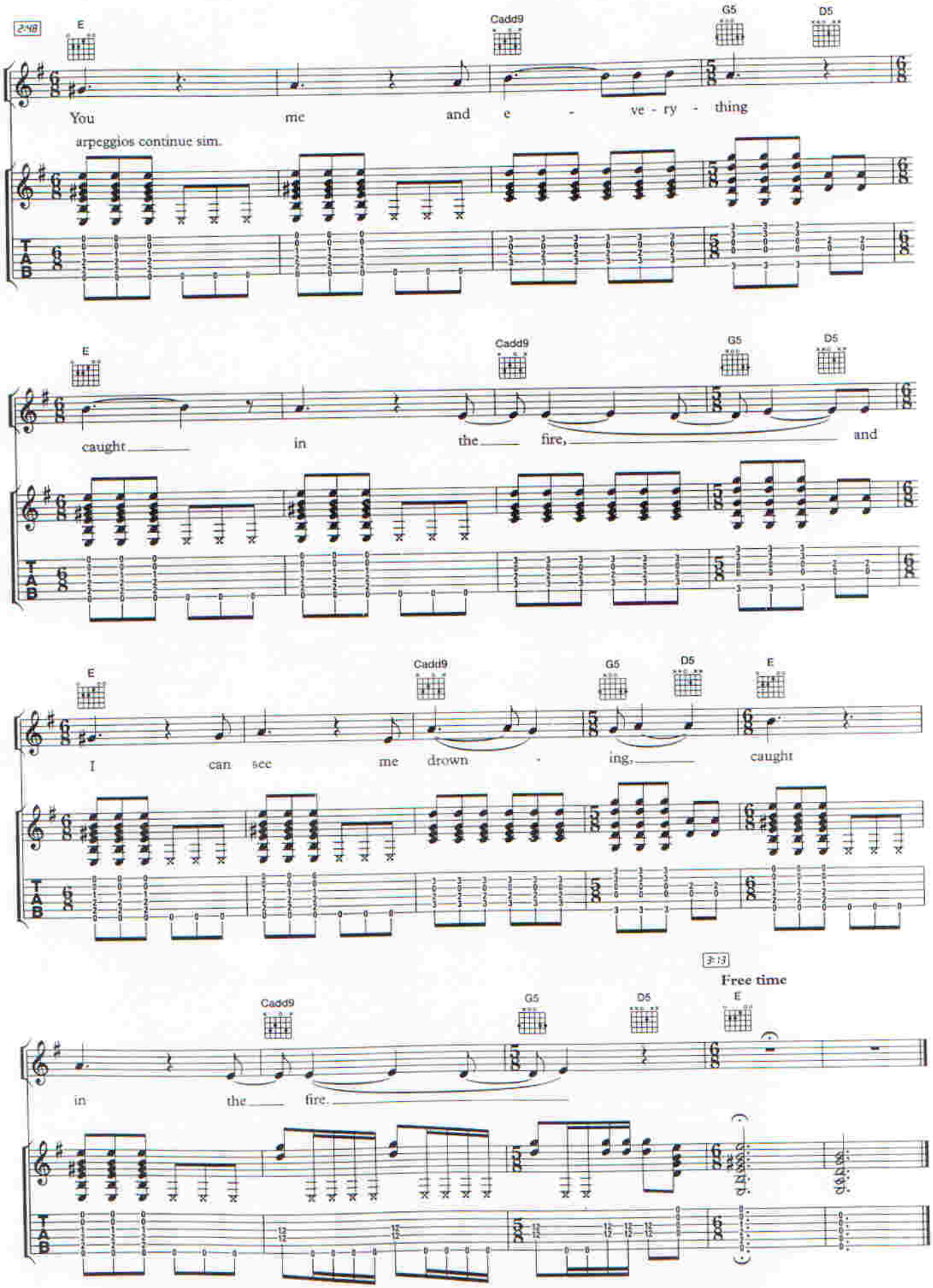
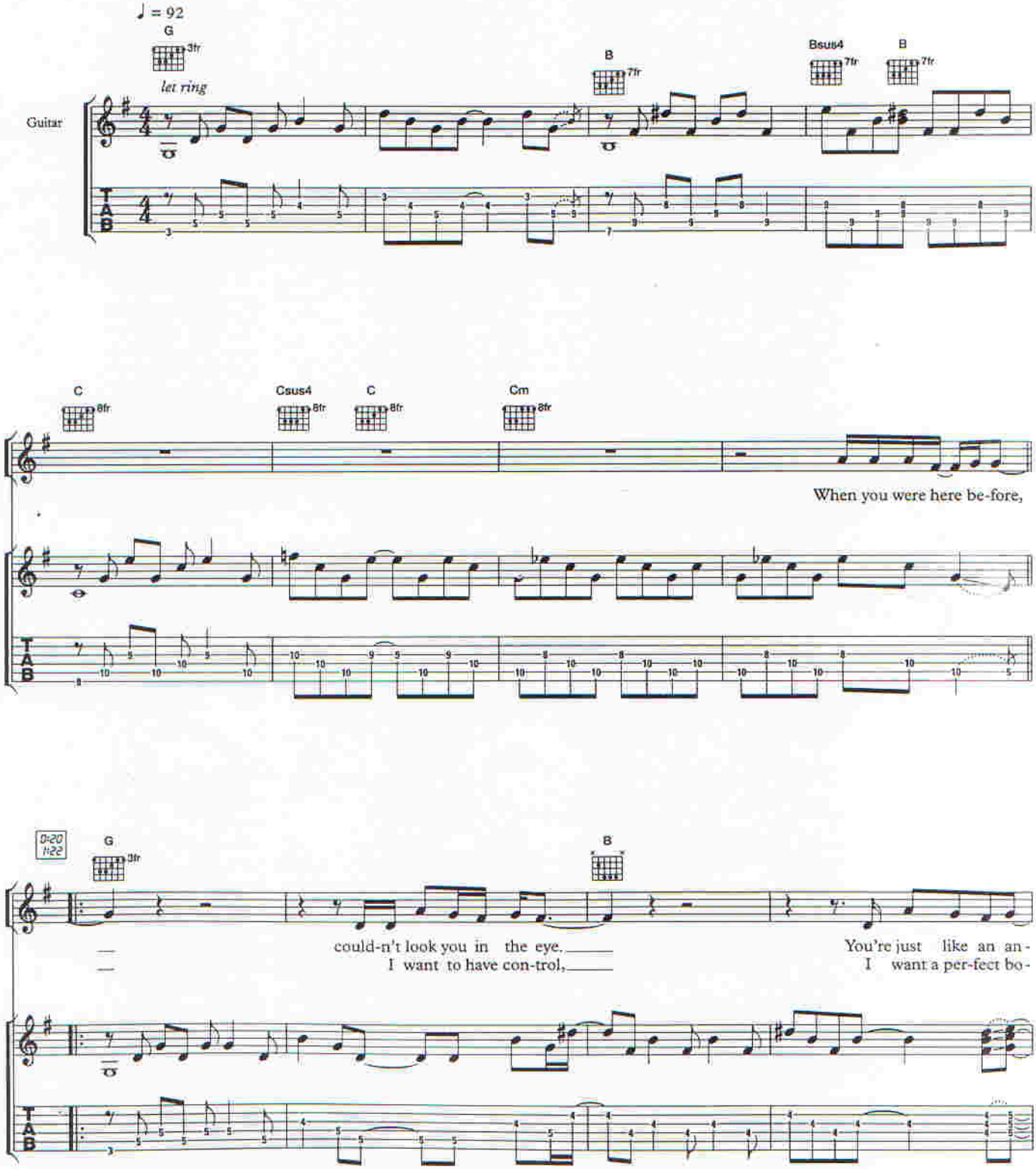

0:28
E5
[C]
[G]
[D]
[E]
You are the sun and moon and stars are you, and
feedback
[C]
[G]
[D]
C#m7
4fr
I could ne - ver run a - way from you.
Cmaj7
3fr
[E]
C#m7
4fr
Cmaj7
3fr
0:47
E
Em
TAB


Cadd9
G5
D5
E
Em
Cadd9
G5
D5
Add
E
Em
[C]
[G]
[D]
E
You try at work - ing out cha - o - tic things, and
feedback
Em
[C]
[G]
[D]
E
Em
why should I be - lieve my - self not you?
fade in
Cadd9
G5
D5
E
fade in
Em
Cadd9
T
A
B

G5
D5
E
Em
Cadd9
G5
D5
It's like the world is gon - na end so
E
Em
Cadd9
G5
D5
C#m7
4fr
soon, and why should I be-lieve my - self.
Cmaj7
3fr
[E]
C#m7
4fr
Cmaj7
3fr
N.C.
Em
Oh
TAB

Cadd9
G5
D/F♯
E
Em
Cadd9
Oh
G5
D/F♯
E
Em
Cadd9
G5
D5
E
Em
Cadd9
G5
D5
[E]
[C]
[G]
[D]

fade in
trm.
[C]
[G]
[D]
2:23
E
Cadd9
G5
D5
You me and ev - ery - thing
E
Cadd9
G5
D5
caught in the fire,
E
Cadd9
G5
D5
I can see me drown - ing,
E
Cadd9
G5
D5
caught in the fire.


2nd
E
Cadd9
G5
D5
You me and e - ve - ry - thing
arpeggios continue sim.
TAB
E
Cadd9
G5
D5
caught in the fire, and
TAB
E
Cadd9
G5
D5
E
I can see me drown - ing, caught
TAB
3rd
Free time
Cadd9
G5
D5
E
in the fire.
TAB

CREEP

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway,
Colin Greenwood and Edward O'Brien

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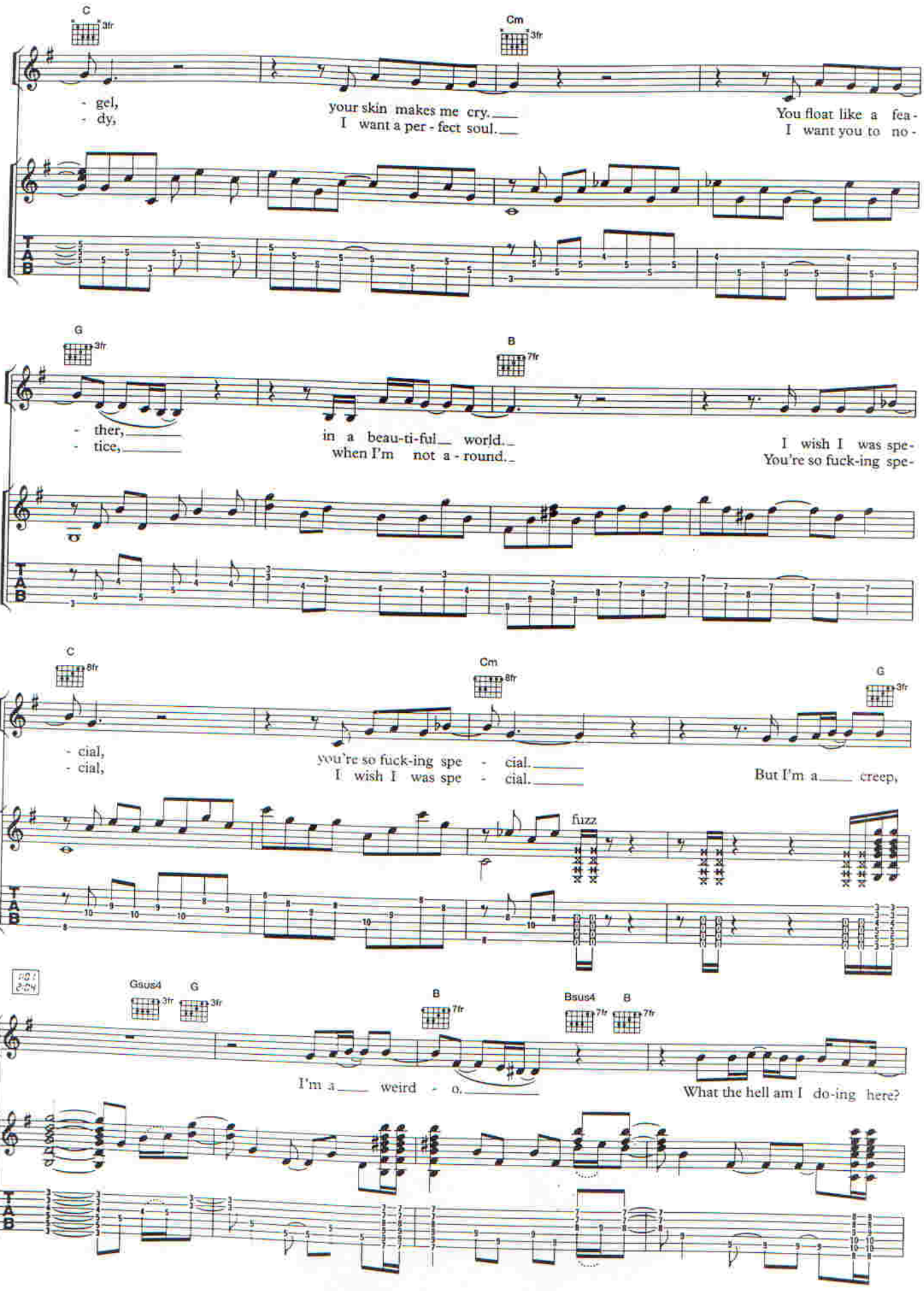
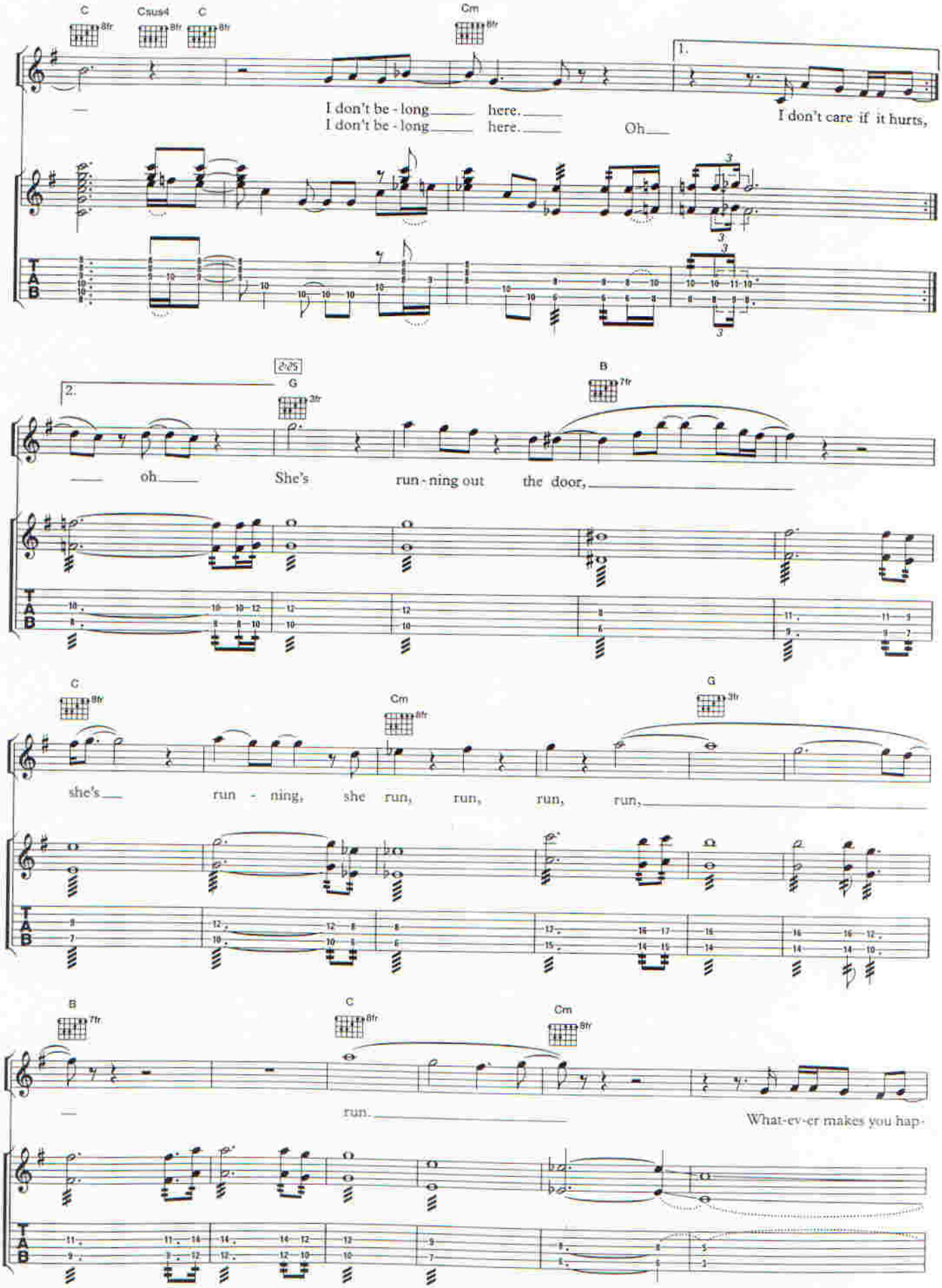
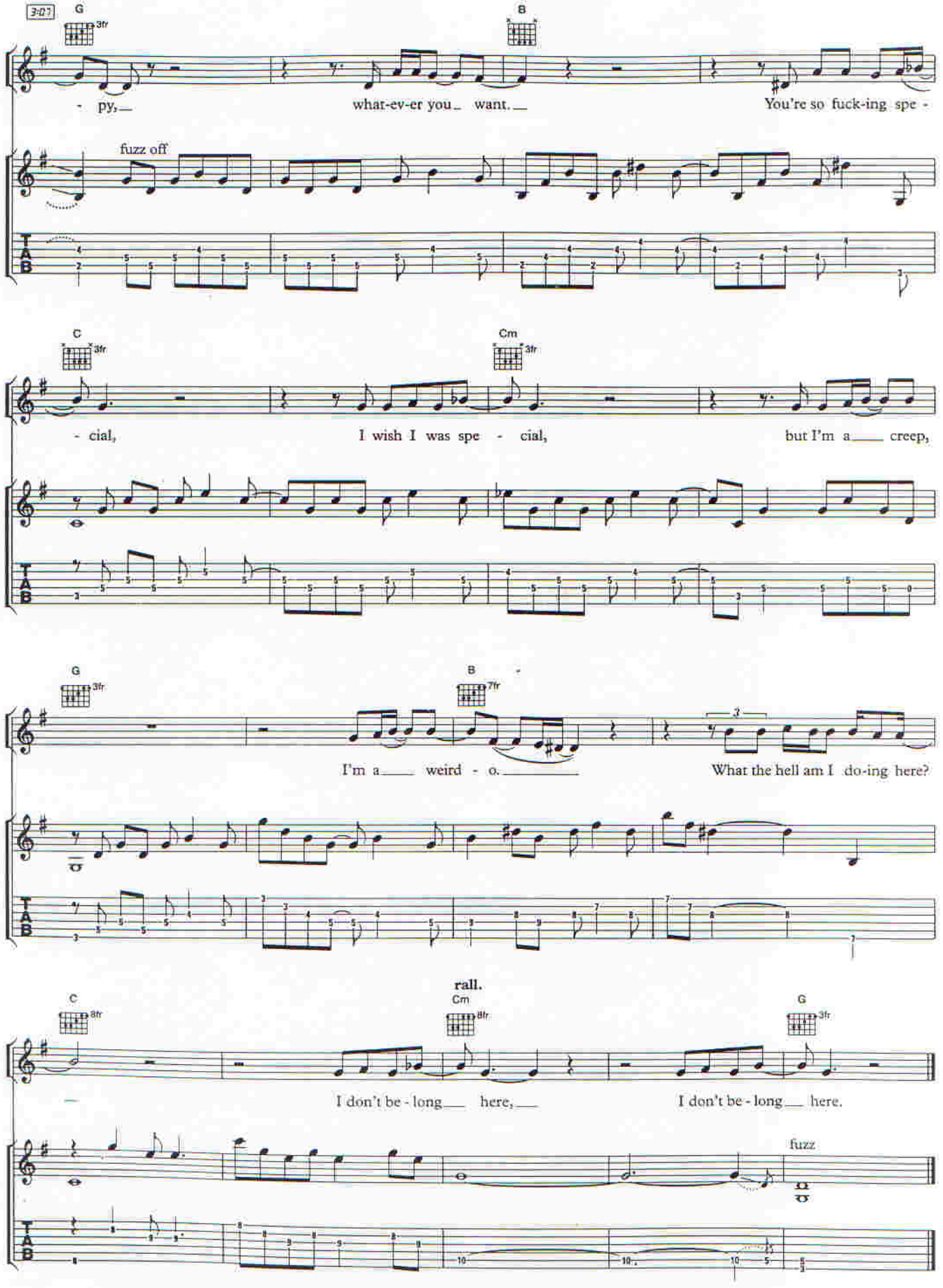
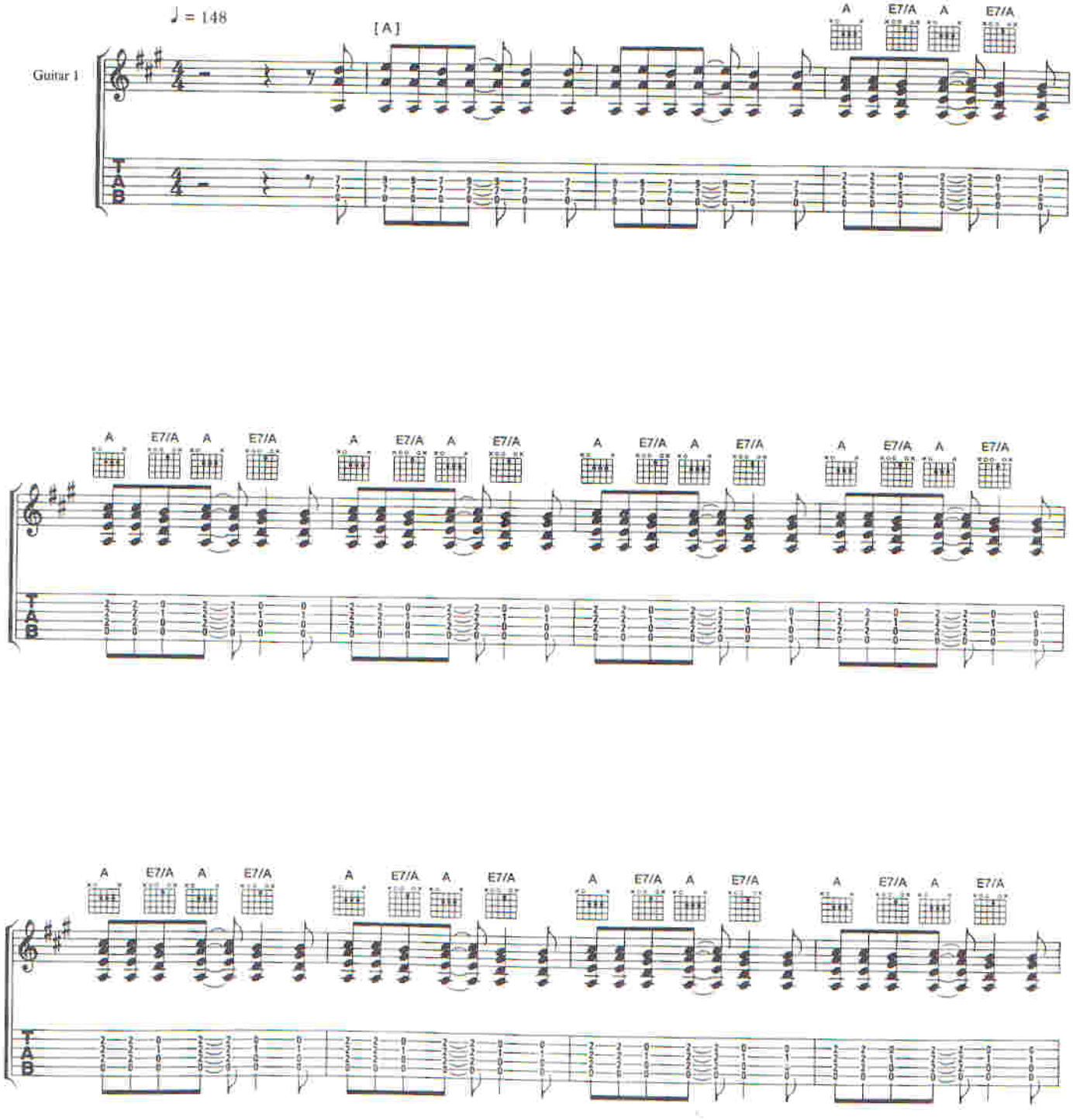

C
3fr
Cm
3fr
- gel,
- dy,
your skin makes me cry.
I want a per - fect soul.
You float like a fea -
I want you to no -
G
3fr
B
7fr
- ther,
- tice,
in a beau-ti-ful world.
when I'm not a - round.
I wish I was spe -
You're so fuck-ing spe -
C
8fr
Cm
8fr
G
3fr
- cial,
- cial,
you're so fuck-ing spe - cial.
I wish I was spe - cial.
But I'm a creep,
fuzz
Gsus4
3fr
G
3fr
B
7fr
Bsus4
7fr
B
7fr
I'm a weird - o.
What the hell am I do-ing here?
T
A
B

C
Csus4
C
Cm
1.
I don't be - long here.
I don't be - long here.
Oh
I don't care if it hurts,
2.
2nd 2nd
G
B
oh
She's run - ning out the door,
C
Cm
G
she's run - ning, she run, run, run, run,
B
C
Cm
run.
What-ev-er makes you hap-


3:07
G
3fr
B
- py,
what-ev-er you want.
You're so fuck-ing spe -
fuzz off
C
3fr
Cm
3fr
- cial,
I wish I was spe - cial,
but I'm a creep,
G
3fr
B
7fr
I'm a weird - o.
What the hell am I do-ing here?
rall.
C
8fr
Cm
8fr
G
3fr
I don't be - long here,
I don't be - long here.
fuzz

HOW DO YOU?

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway,
Colin Greenwood and Edward O'Brien



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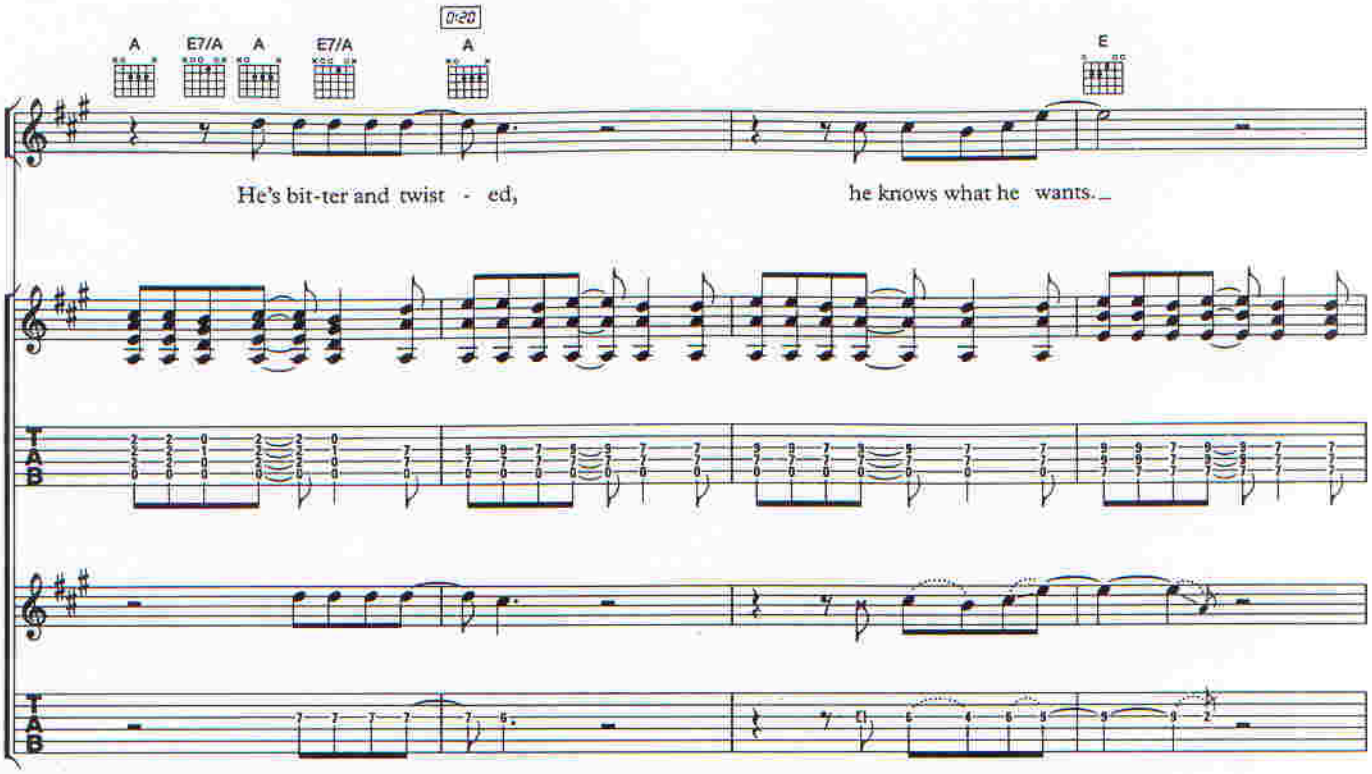
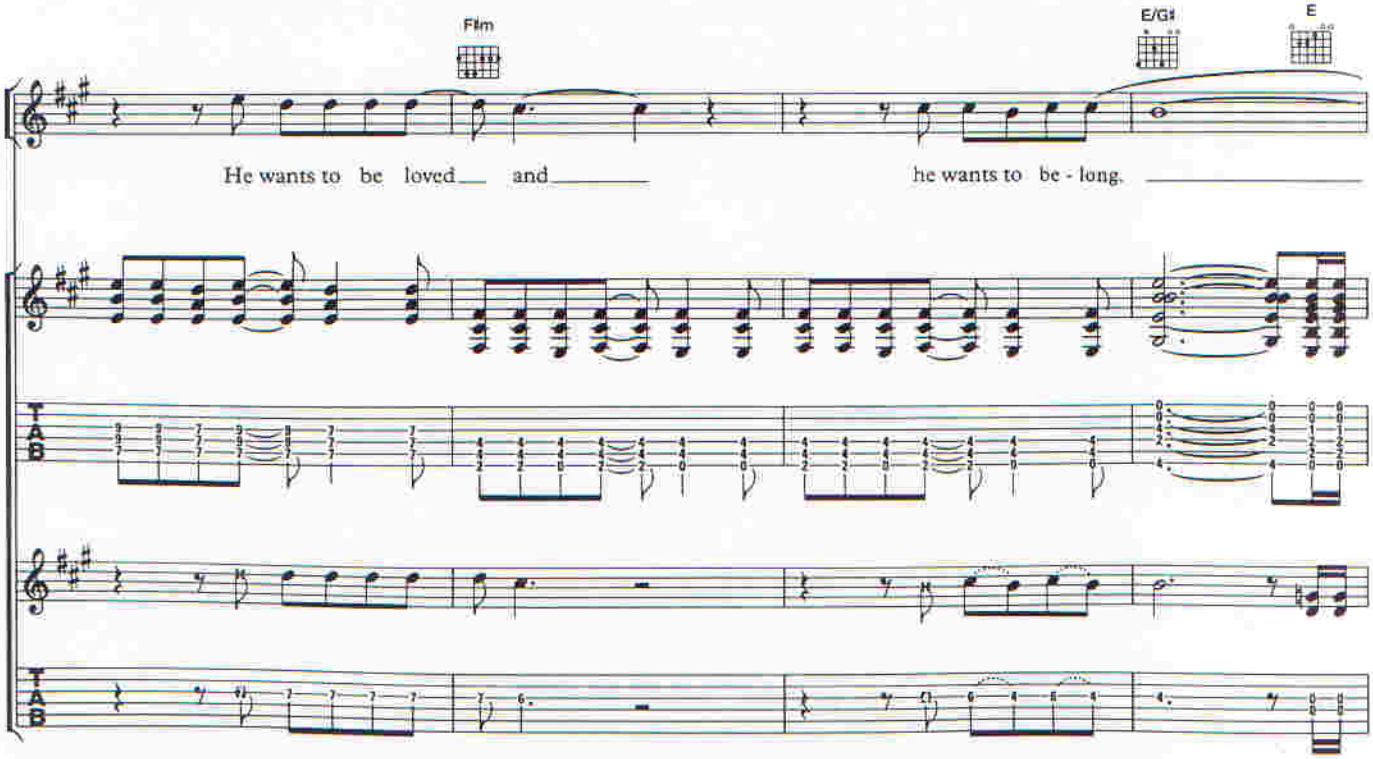
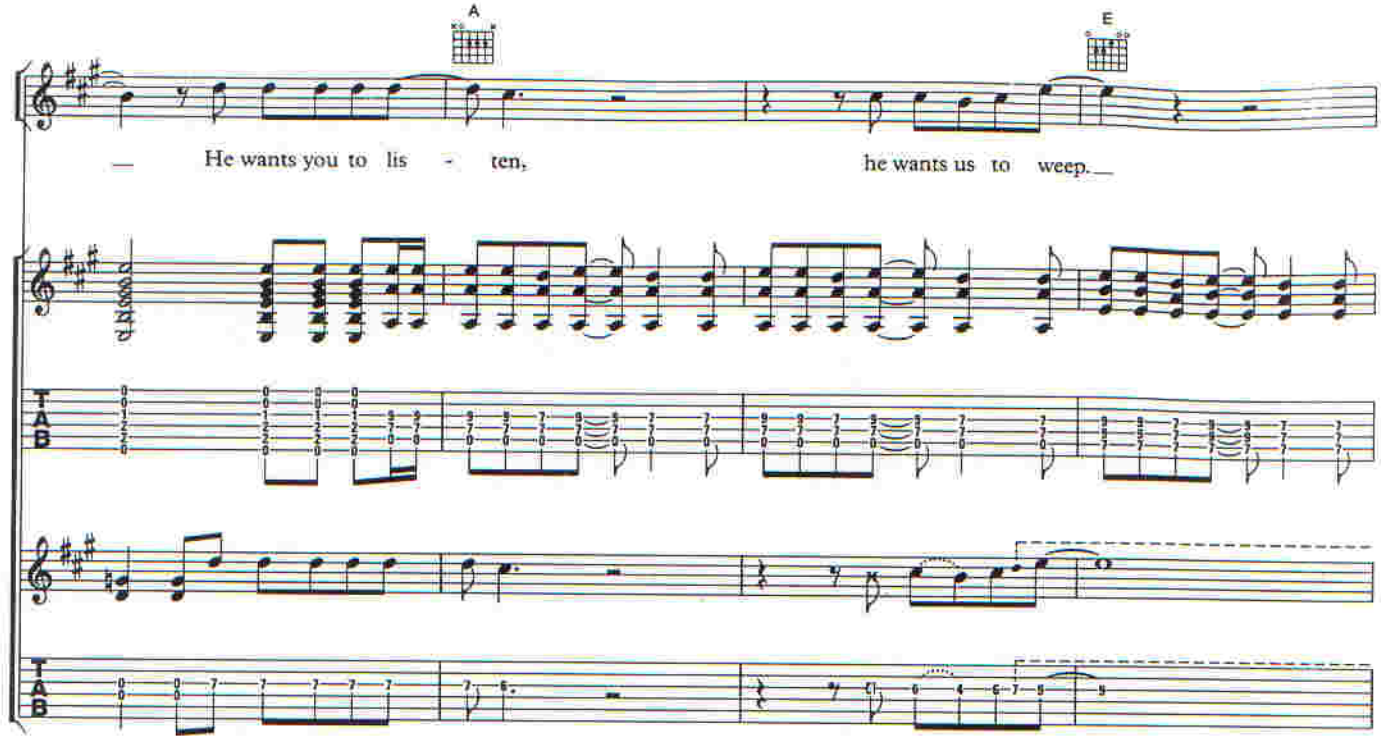
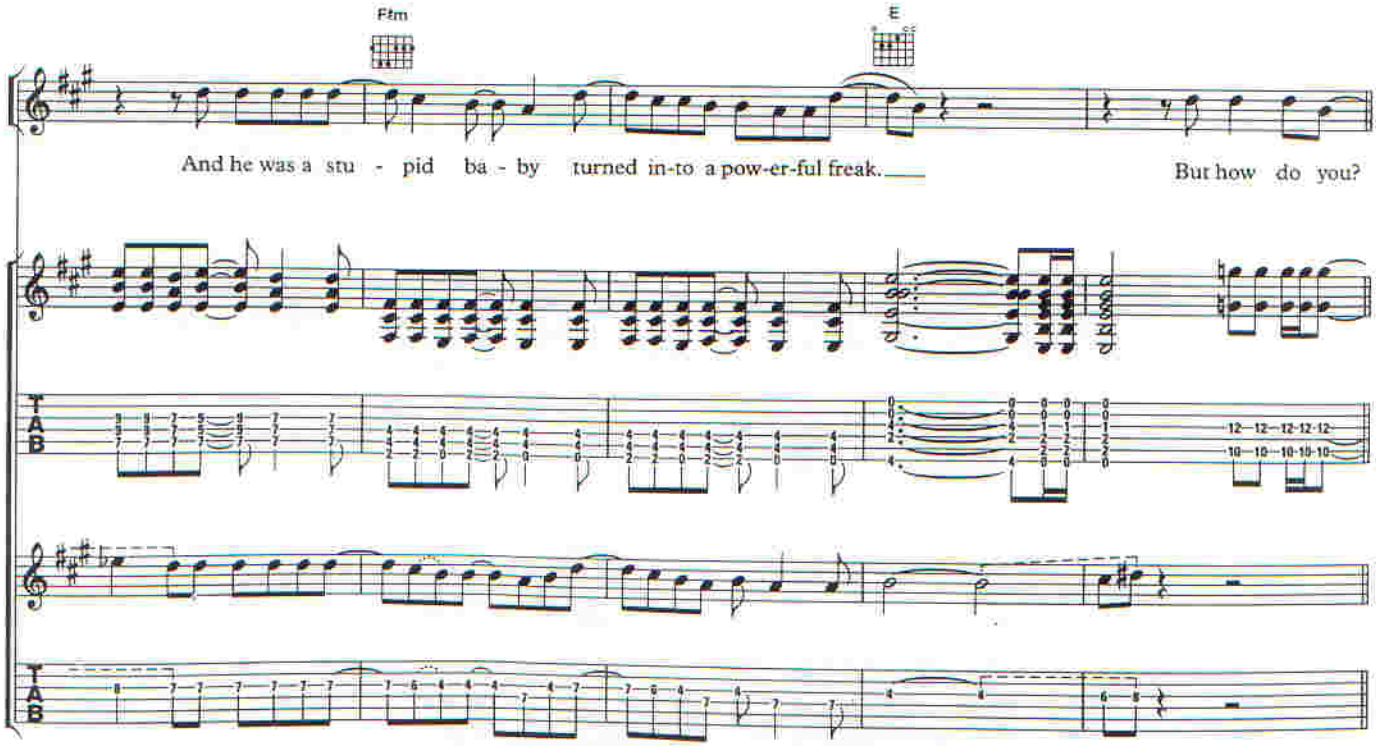
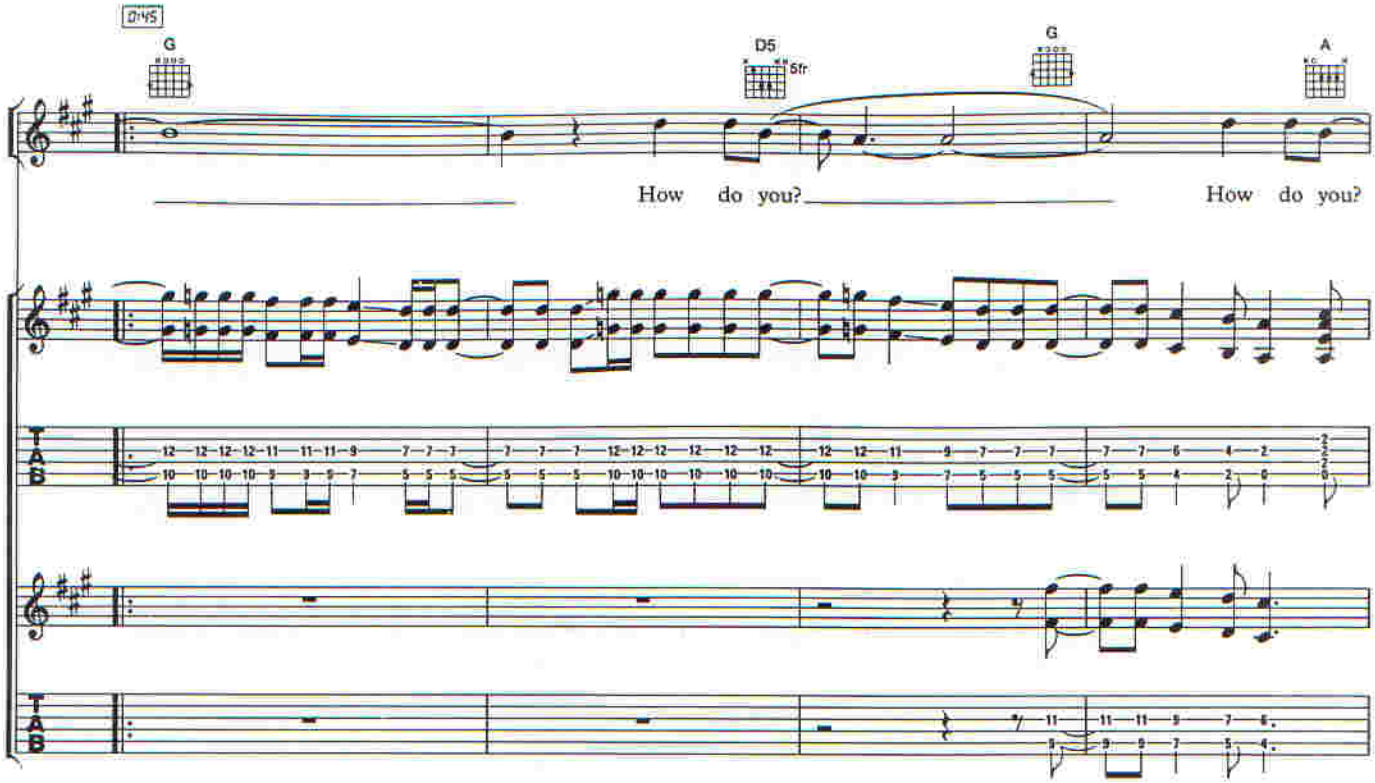
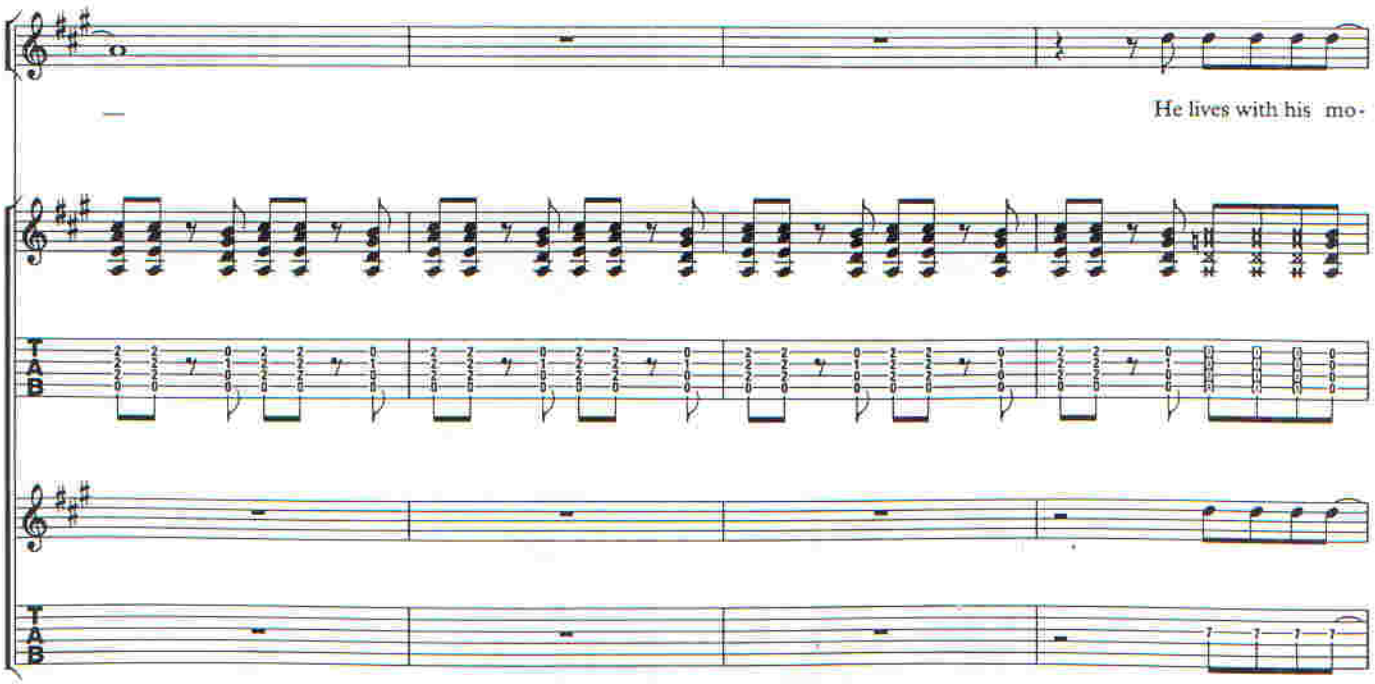
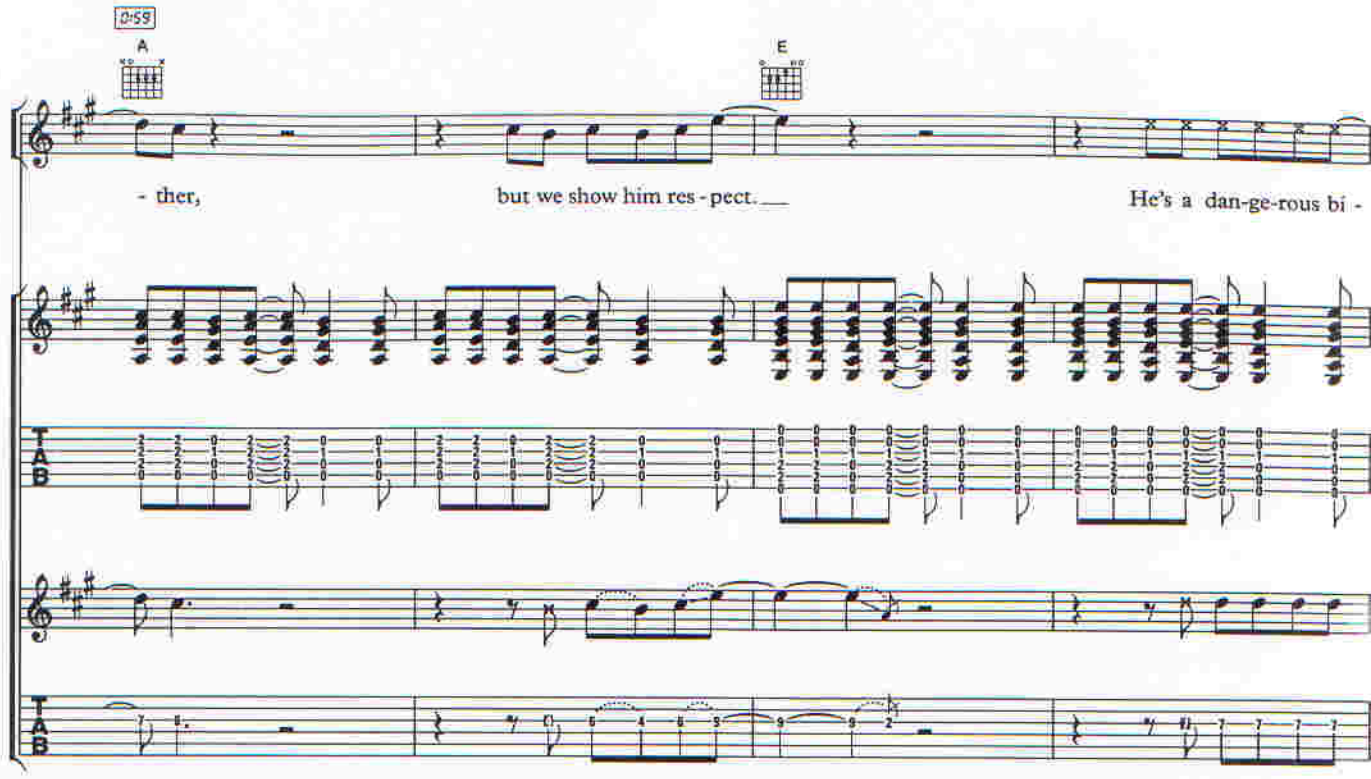
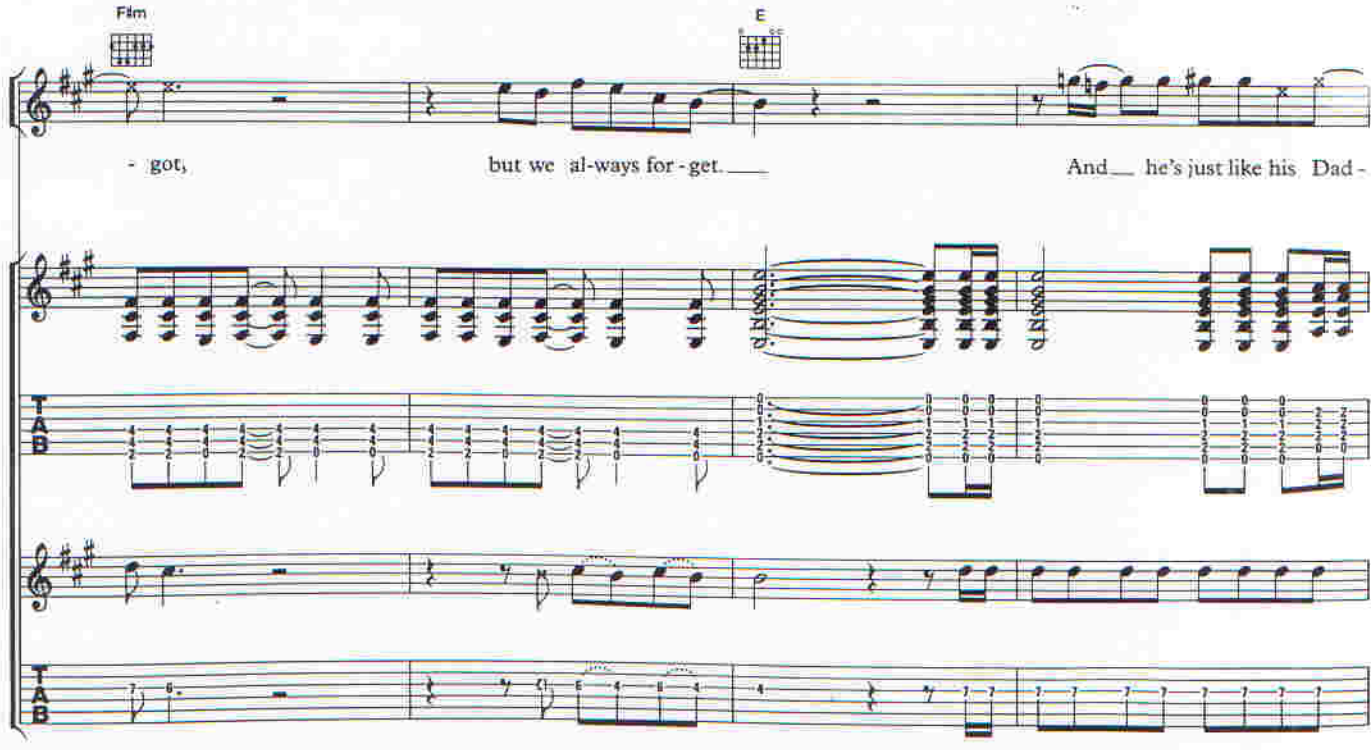
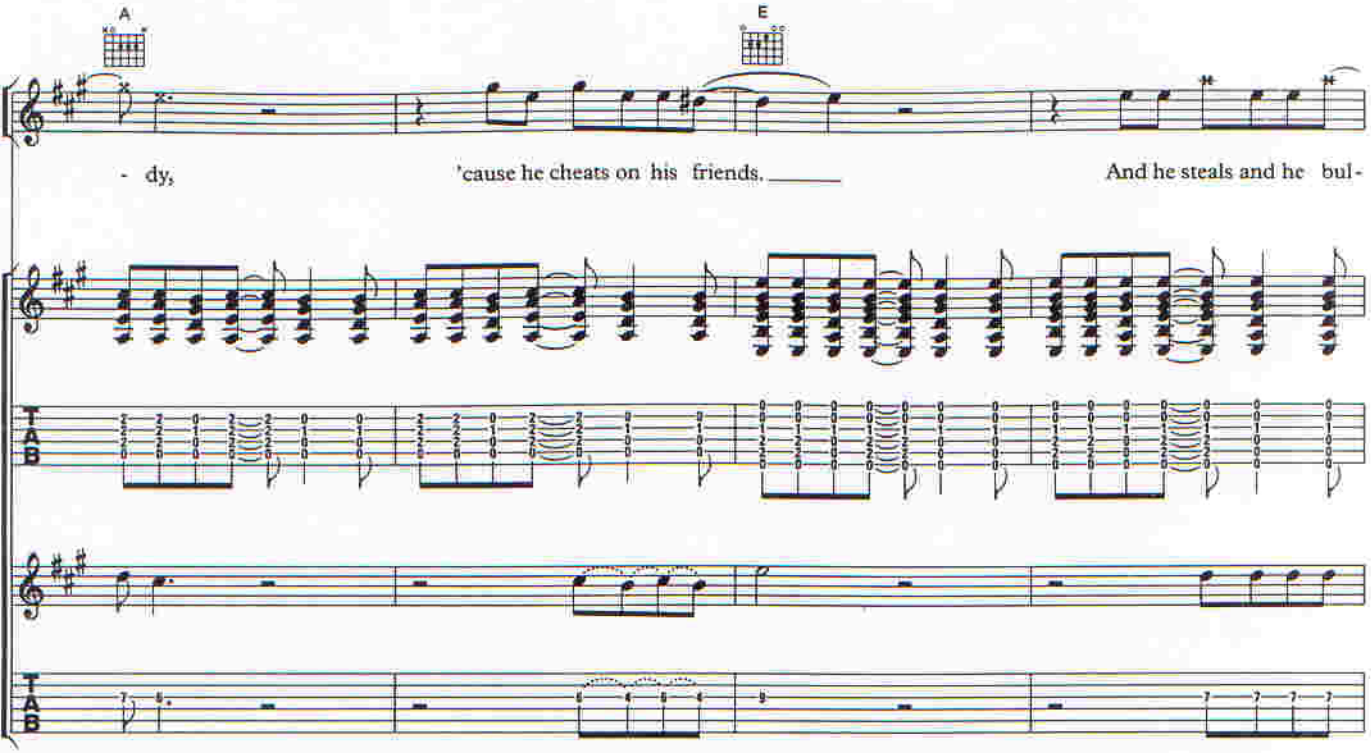
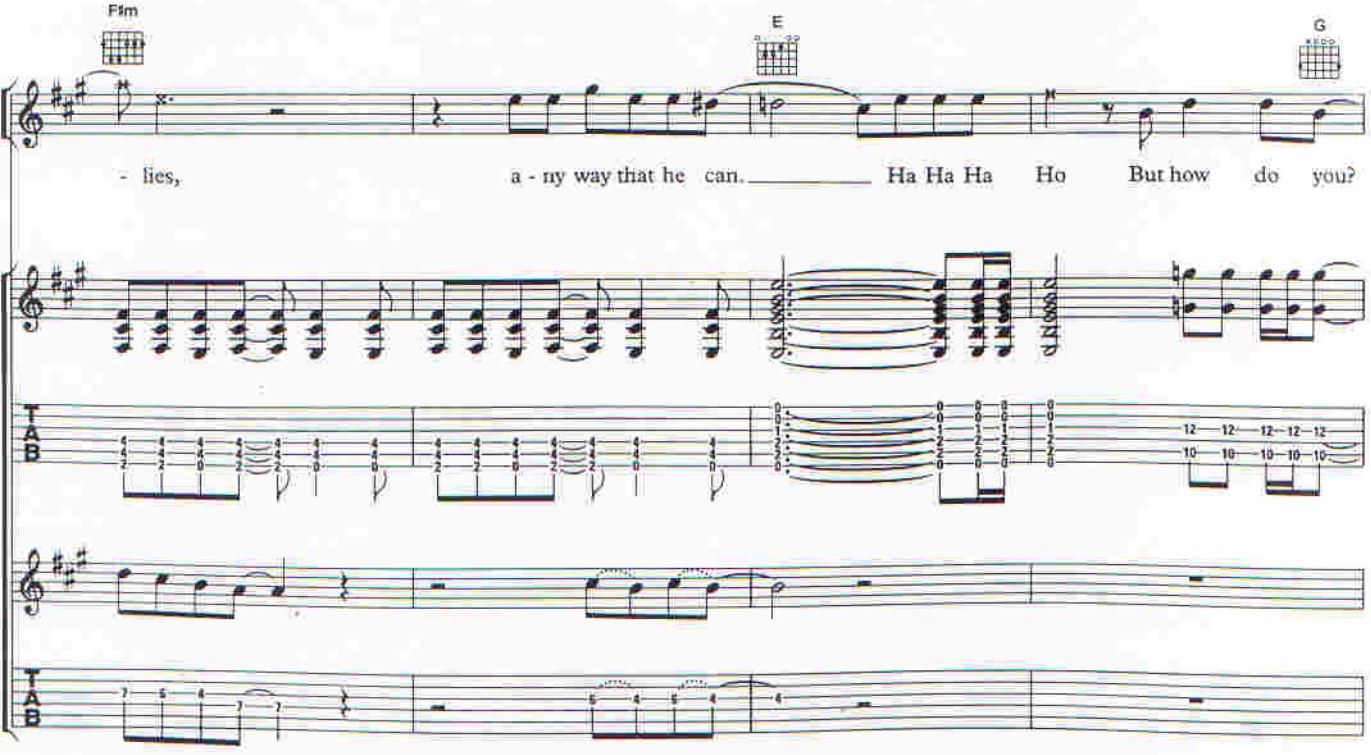
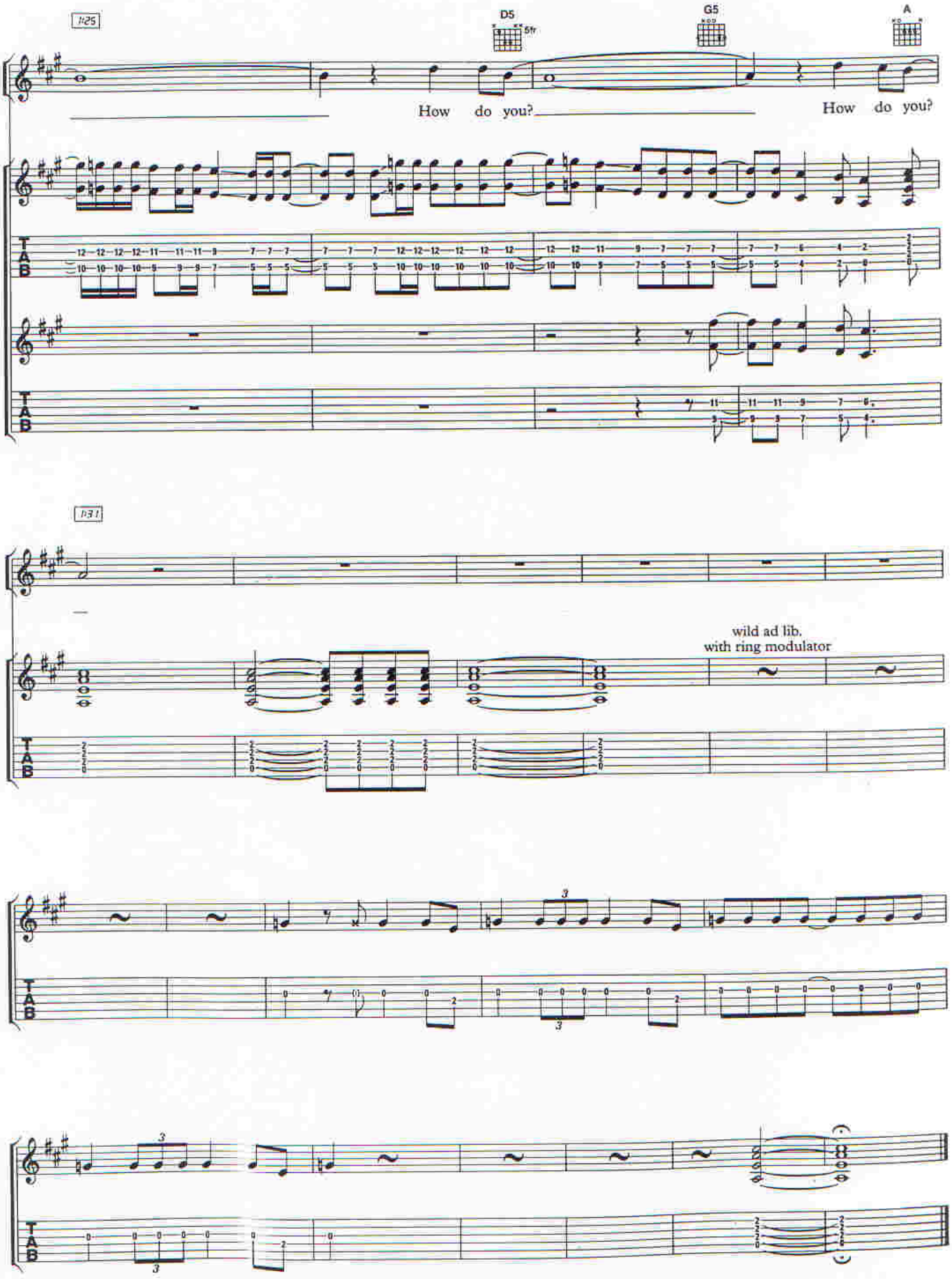
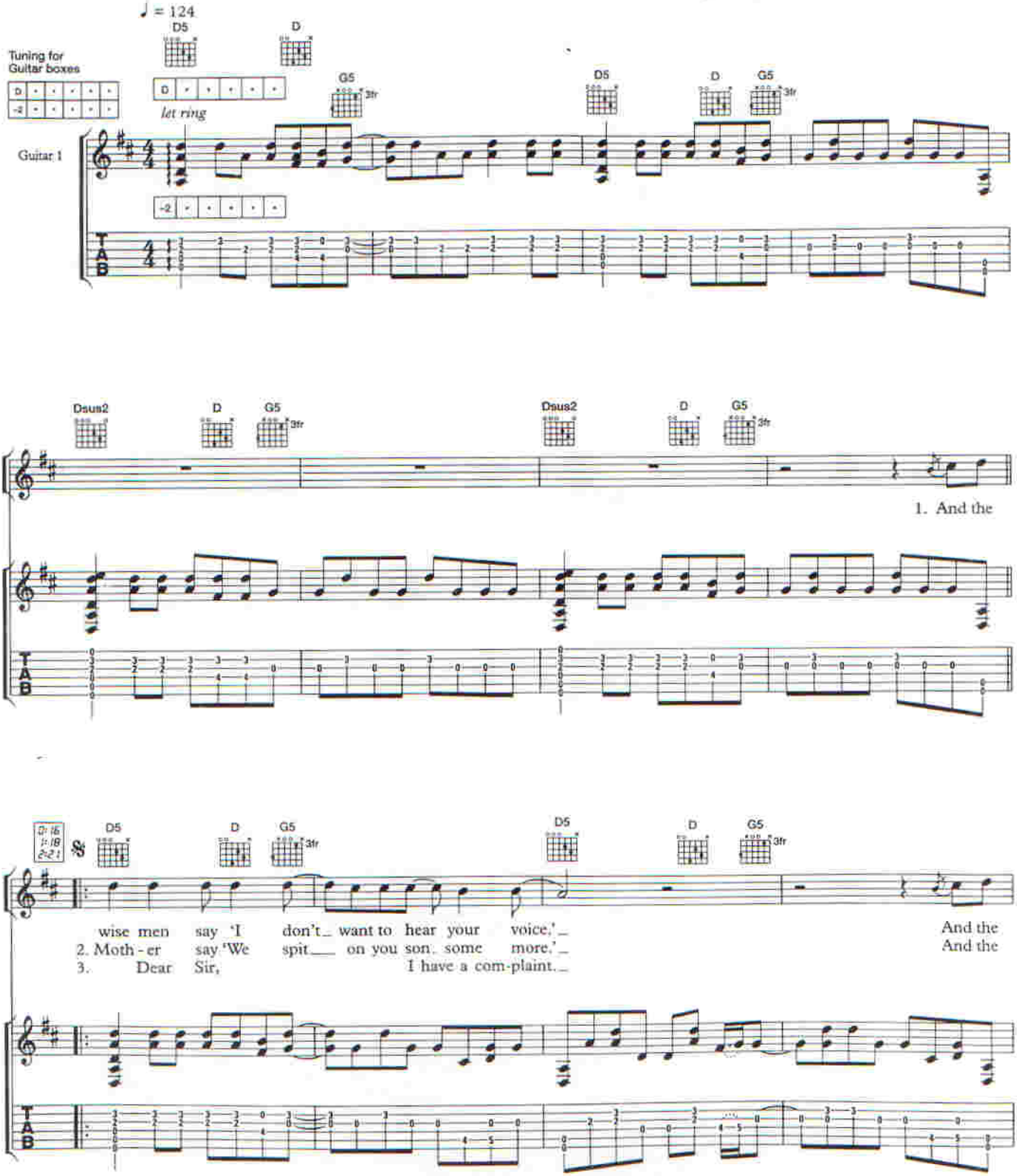

A
E7/A
A
E7/A
A
E
He's bit-ter and twist - ed,
he knows what he wants.
TAB
TAB


F#m
E/G#
E
He wants to be loved and
he wants to be - long.
TAB
TAB

A
E
He wants you to lis - ten, he wants us to weep.
TAB
TAB

F#m
E
And he was a stu - pid ba - by turned in-to a pow-er-ful freak. But how do you?
TAB
12 12 12 12 12
10 10 10 10 10
TAB

G
D5
5fr
G
A
How do you?
How do you?
TAB
TAB

He lives with his mo-
TAB
TAB

0:59
A
E
- ther,
but we show him res - pect.
He's a dan-ge-rous bi -
TAB
TAB

F#m
E
- got,
but we al-ways for - get.
And he's just like his Dad -
TAB
TAB

A
E
- dy,
'cause he cheats on his friends.
And he steals and he bul-
TAB

F♯m
E
G
- lies,
a - ny way that he can.
Ha Ha Ha Ho
But how do you?
TAB

125
D5
5fr
G5
A
How do you?
How do you?
131
wild ad lib.
with ring modulator

STOP WHISPERING

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway,
Colin Greenwood and Edward O'Brien

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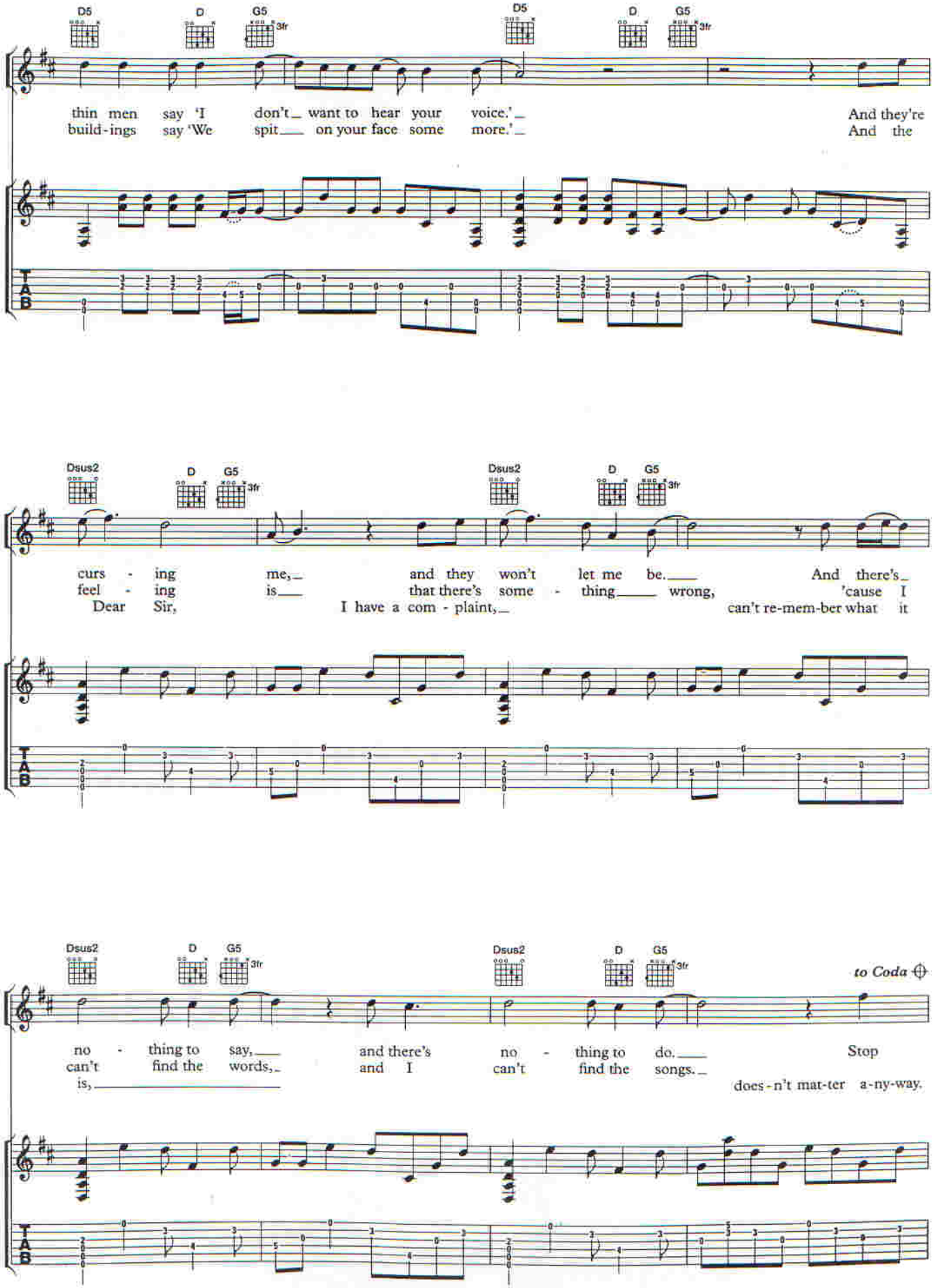
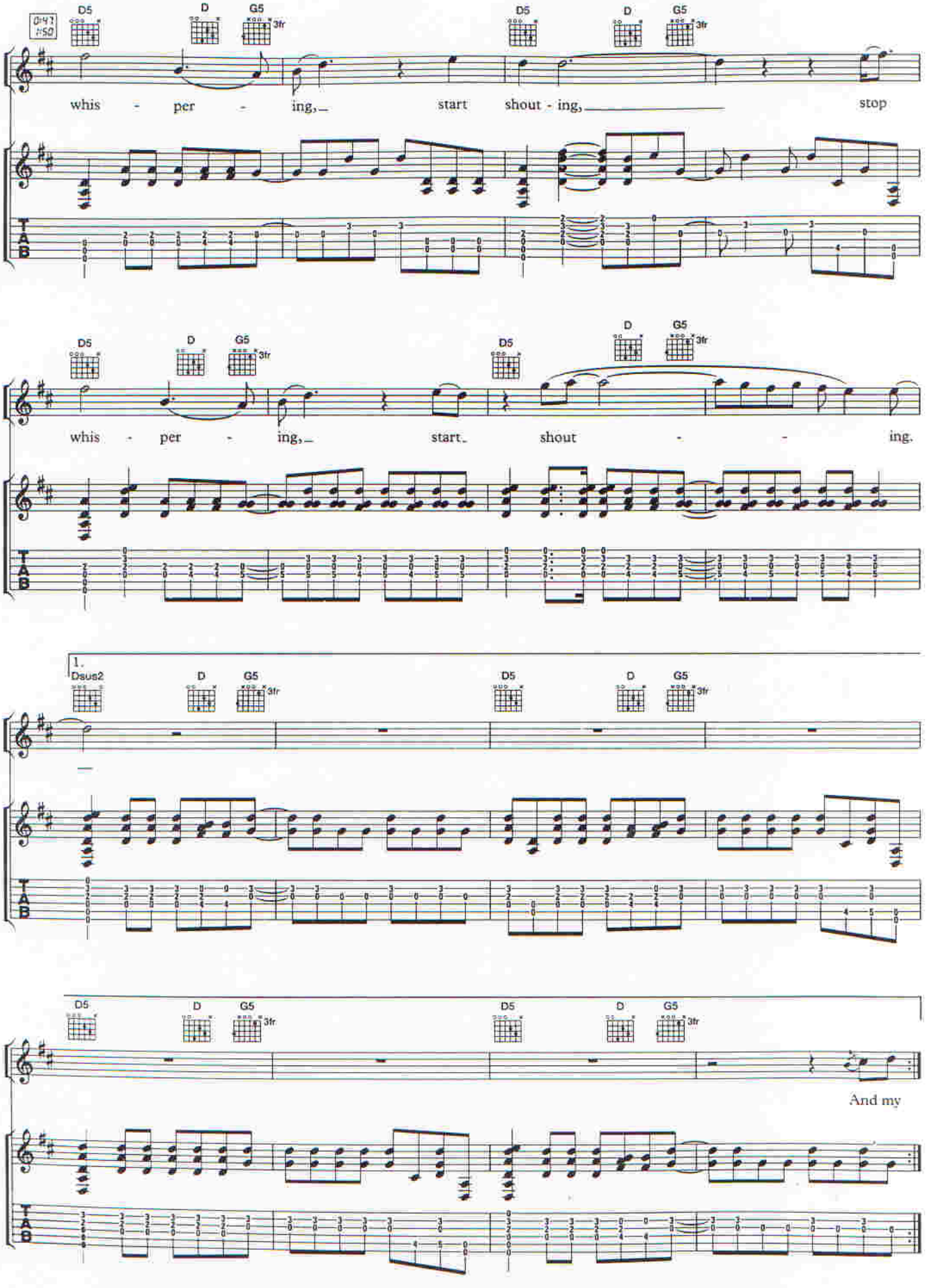
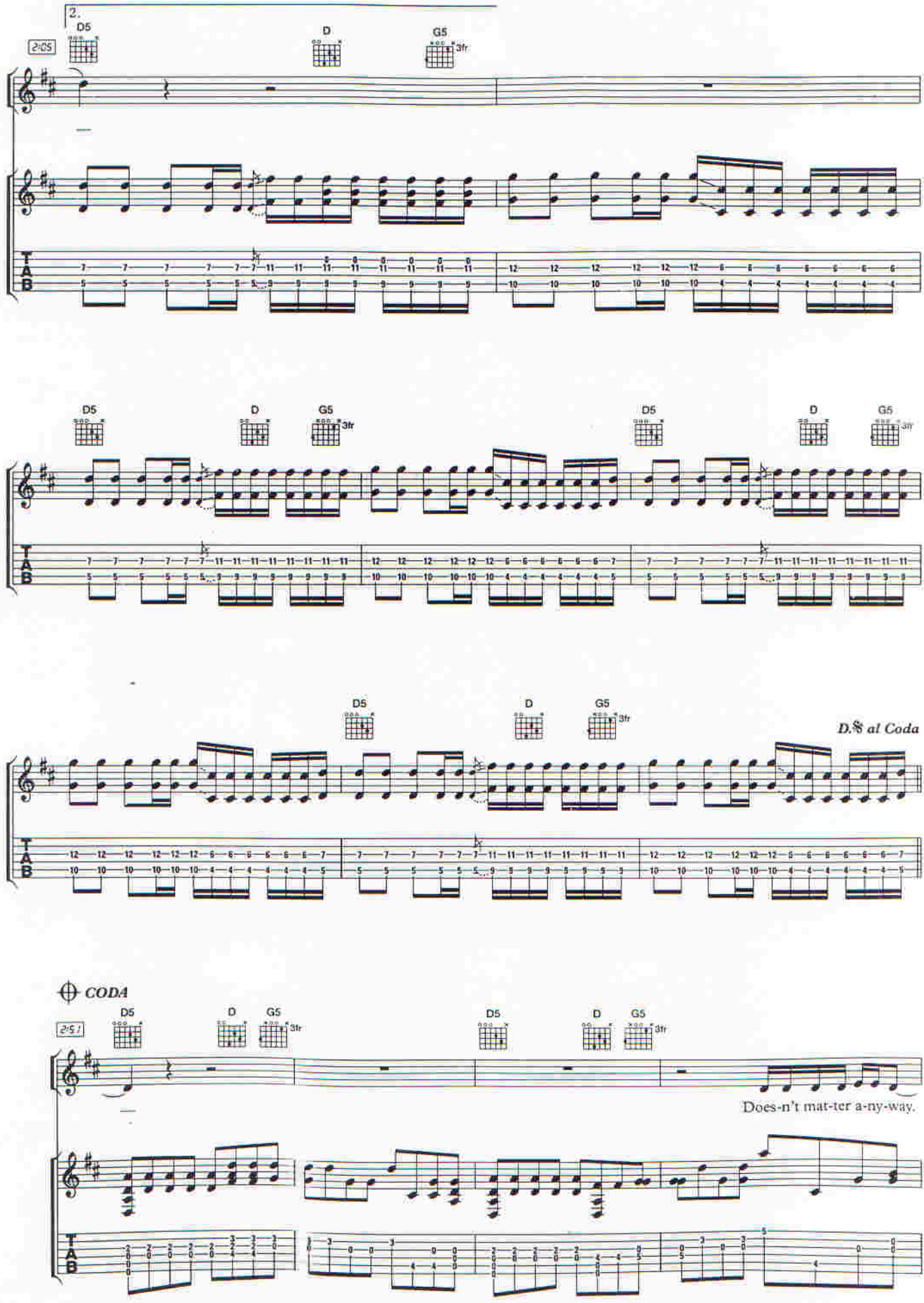
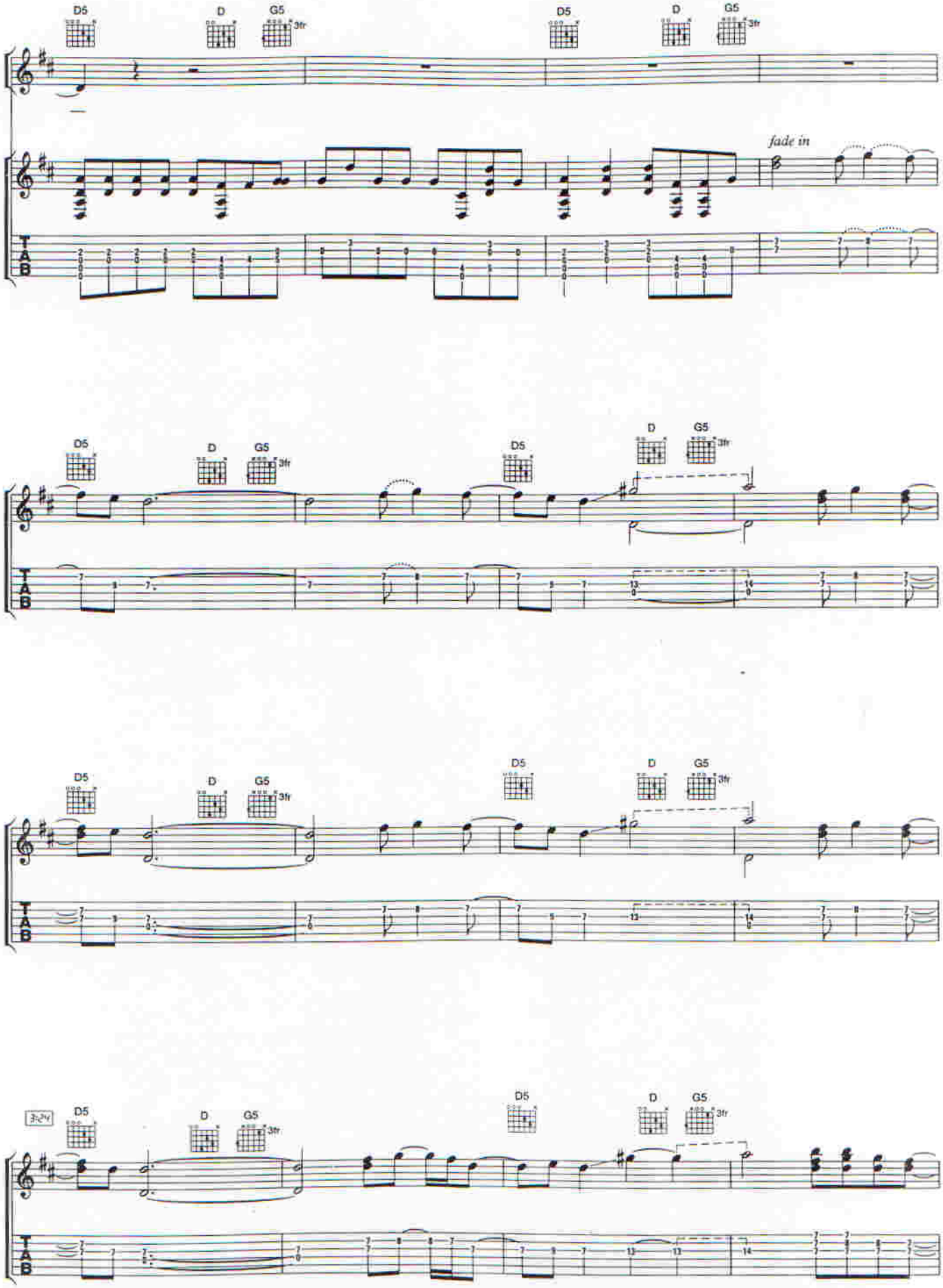
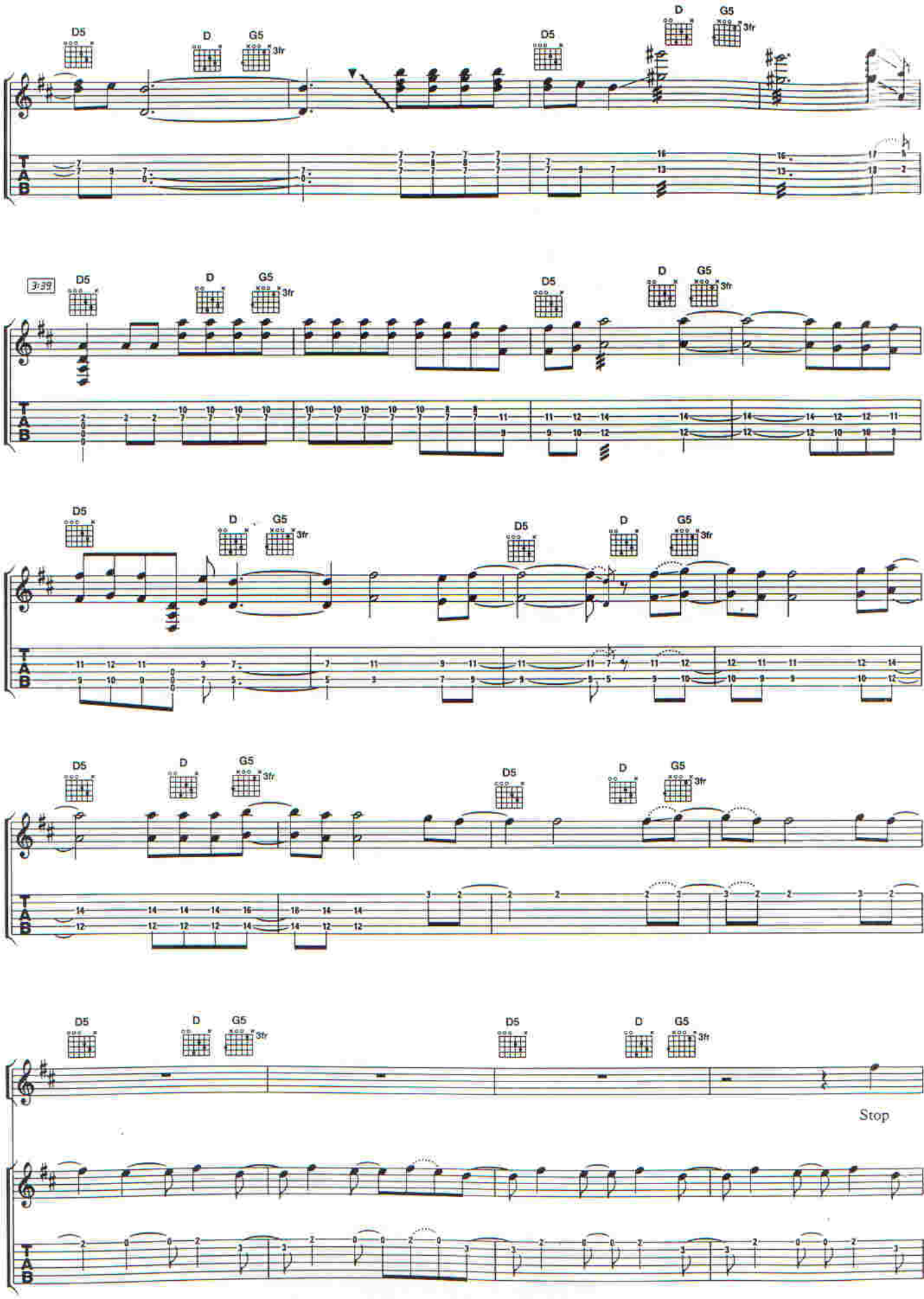
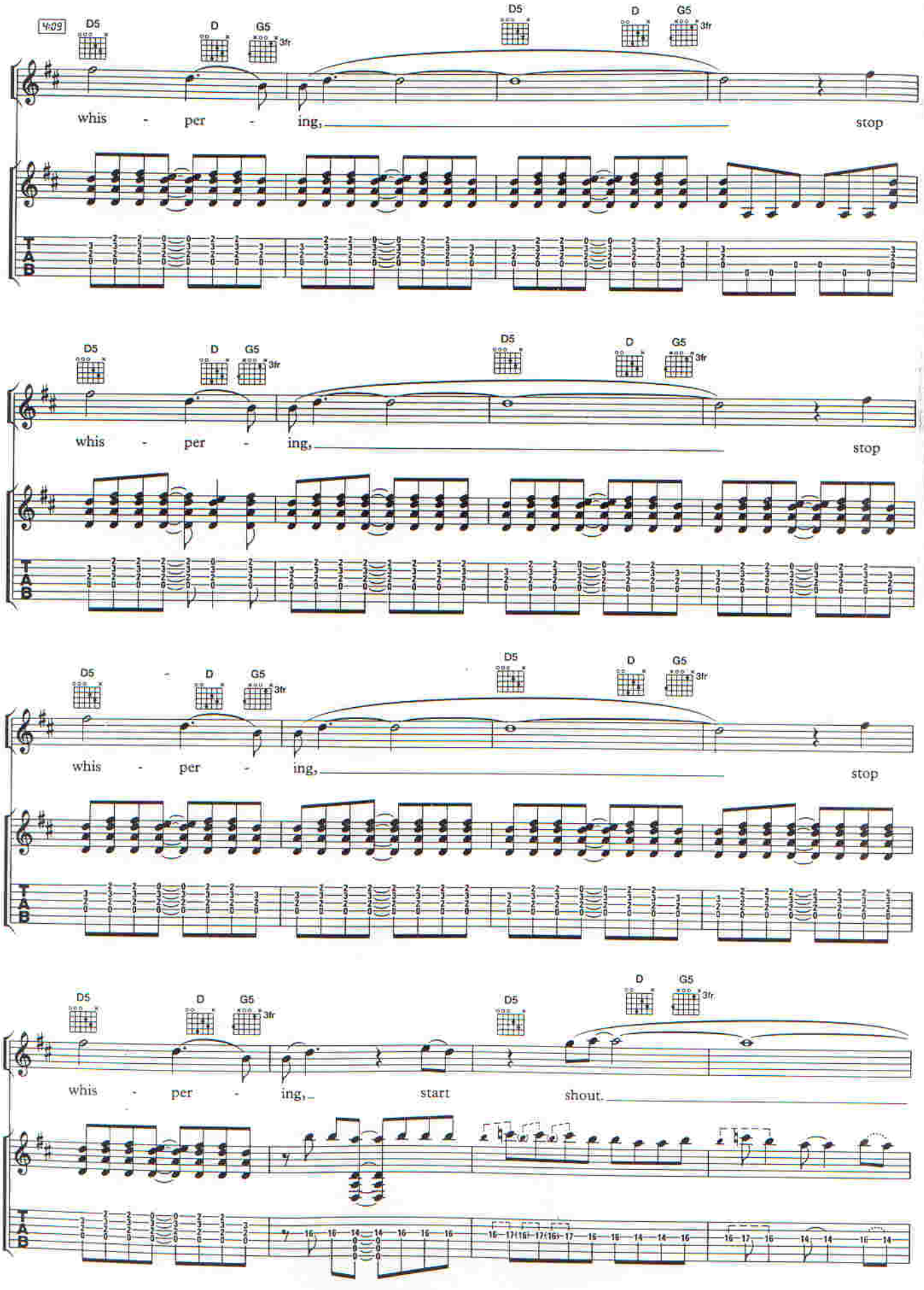
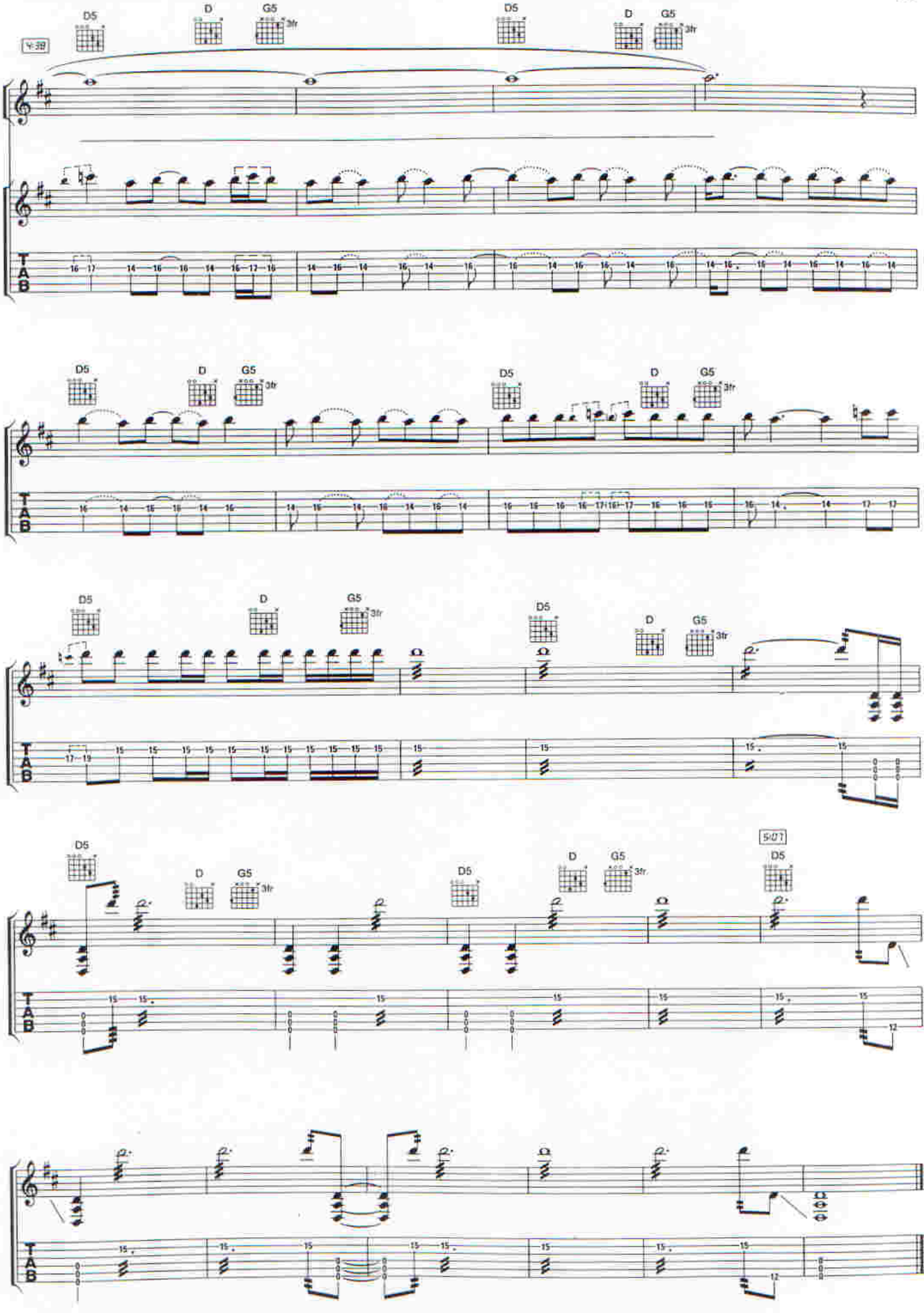

D5
D
G5
3fr
thin men say 'I don't want to hear your voice.'
build-ings say 'We spit on your face some more.'
And they're
And the
Dsus2
curs - ing me, and they won't let me be.
feel - ing is that there's some - thing wrong,
Dear Sir, I have a com - plaint,
And there's
'cause I
can't re-mem-ber what it
no - thing to say, and there's no - thing to do.
can't find the words, and I can't find the songs.
is,
Stop
does-n't mat-ter a-ny-way.
to Coda
TAB

D5
D
G5
3fr
whis - per - ing, start shout - ing, stop
whis - per - ing, start shout - - ing.
1.
Dsus2
And my
TAB


2.
D5
D
G5
3fr
2:05
D.S. al Coda
CODA
2:51
Does-n't mat-ter a-ny-way.

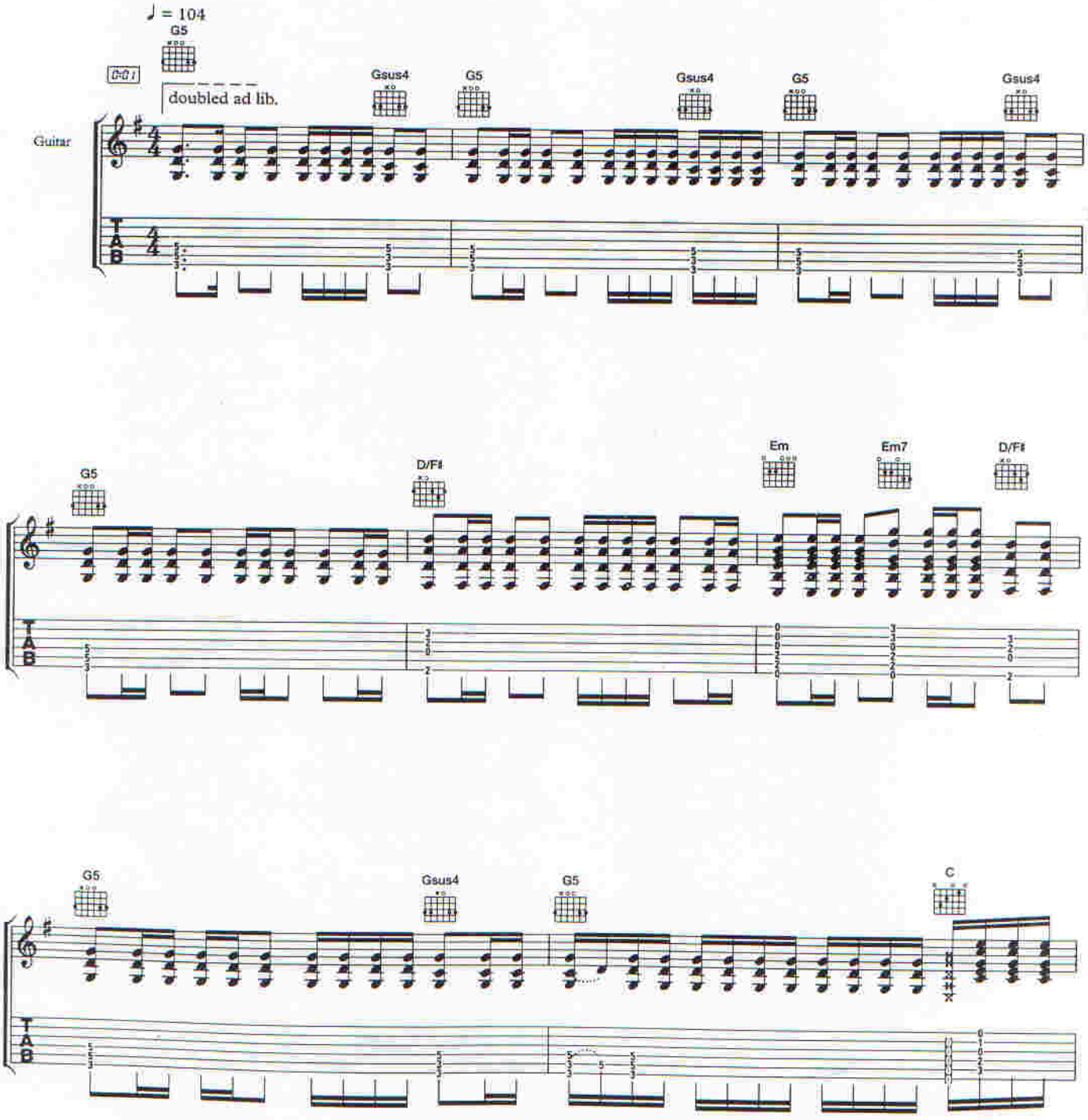

D5
D
G5
3fr
fade in
T
A
B


D5
D
G5
3fr
3:39
Stop


4:09
D5
D
G5
3fr
whis - per - ing,
stop
start
shout.
TAB

D5
D
G5
3fr
5:07

THINKING ABOUT YOU

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway,
Colin Greenwood and Edward O'Brien



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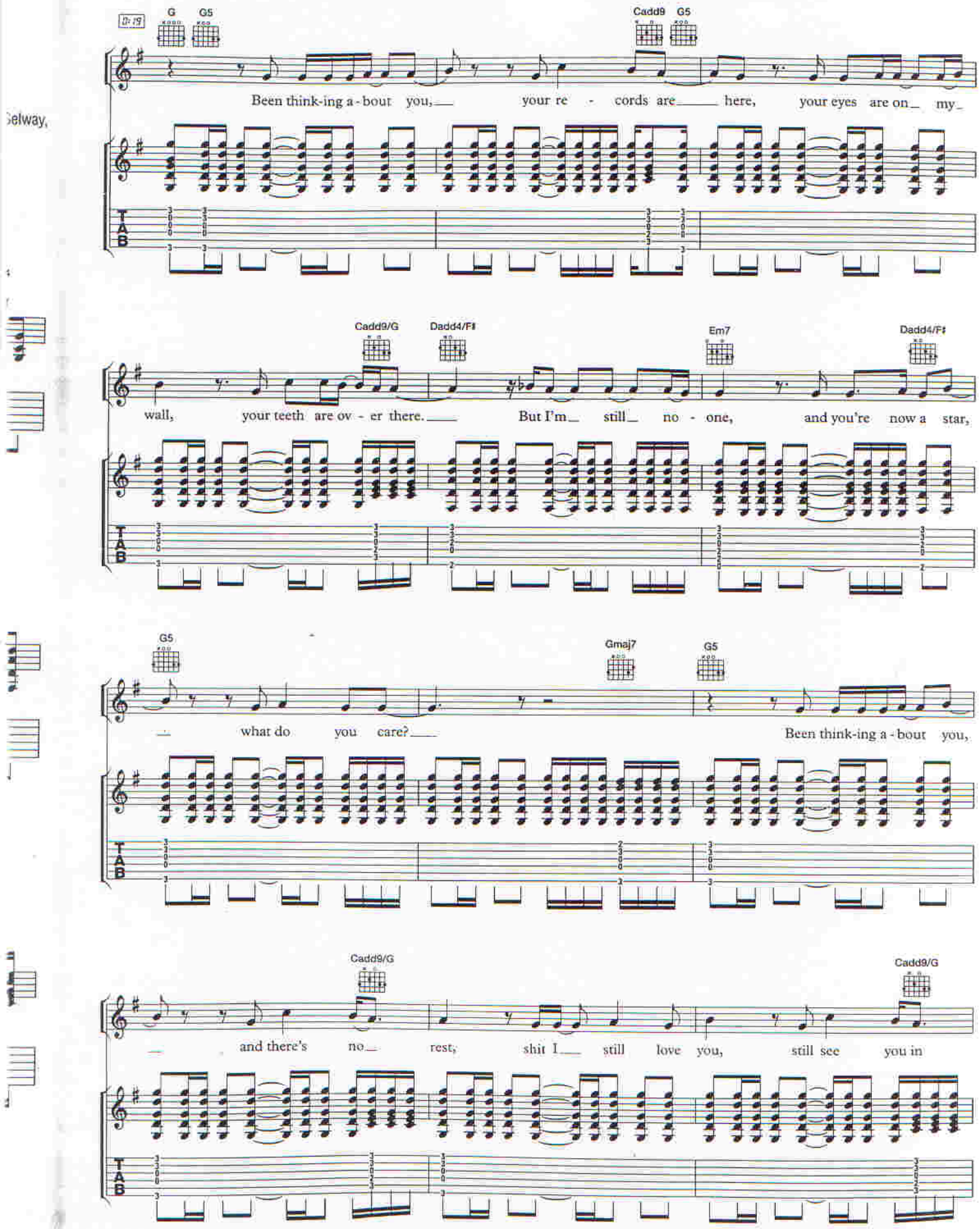
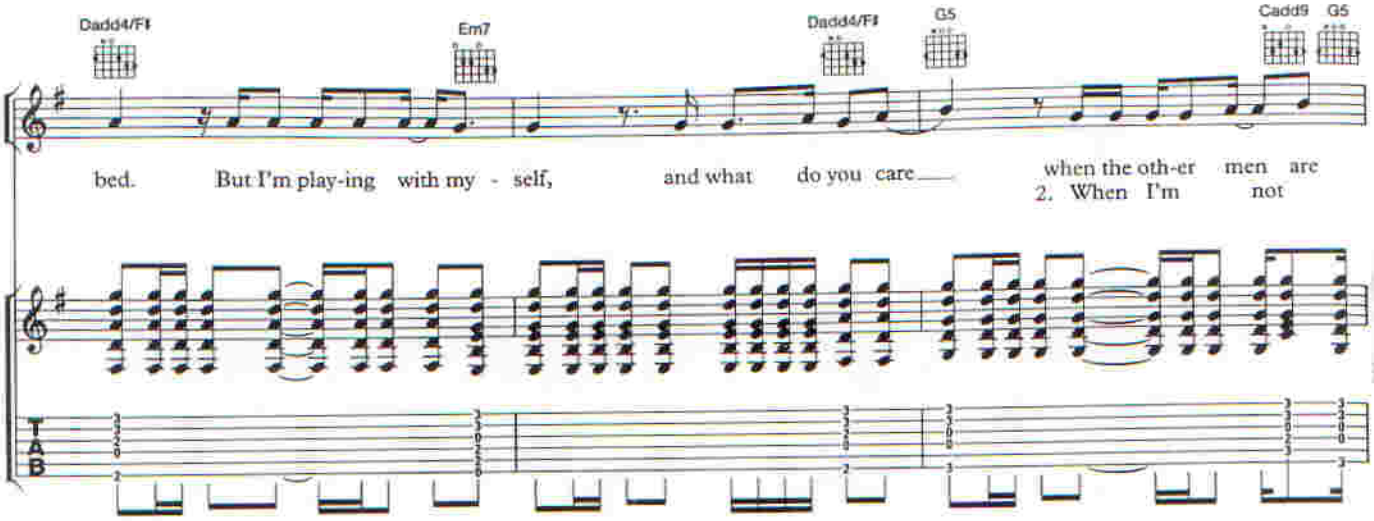
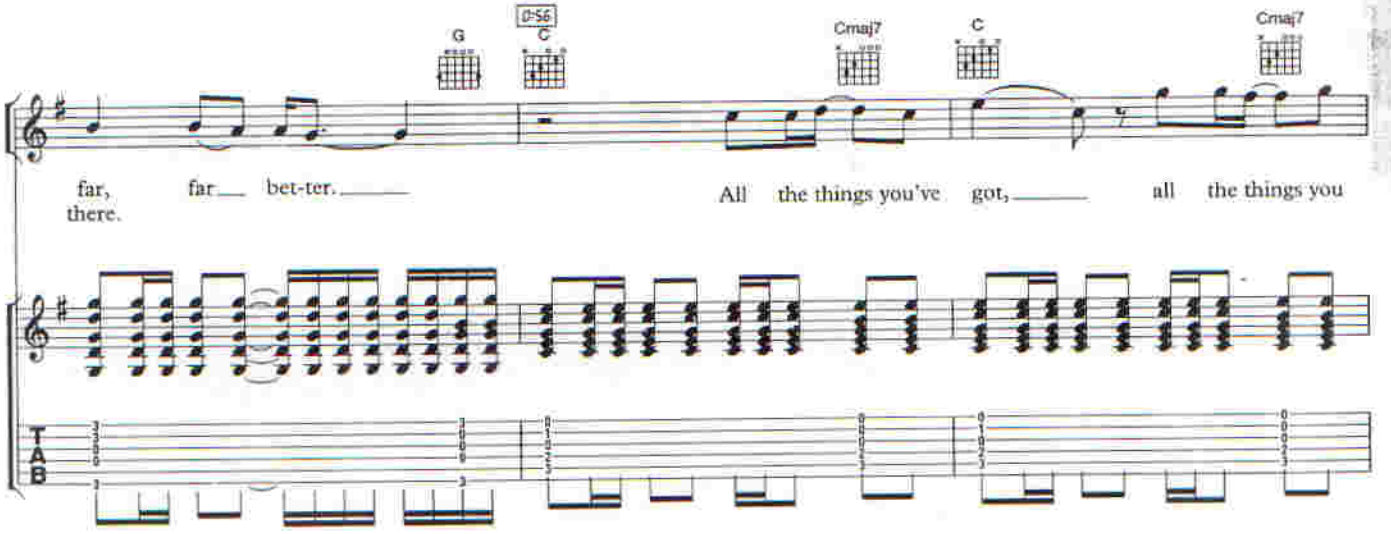
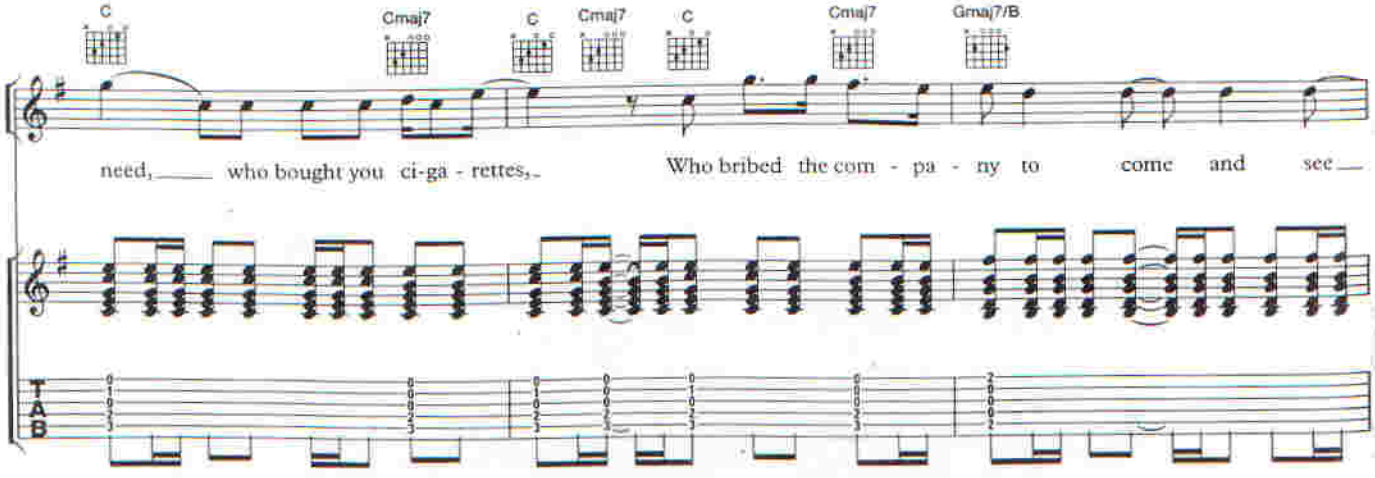
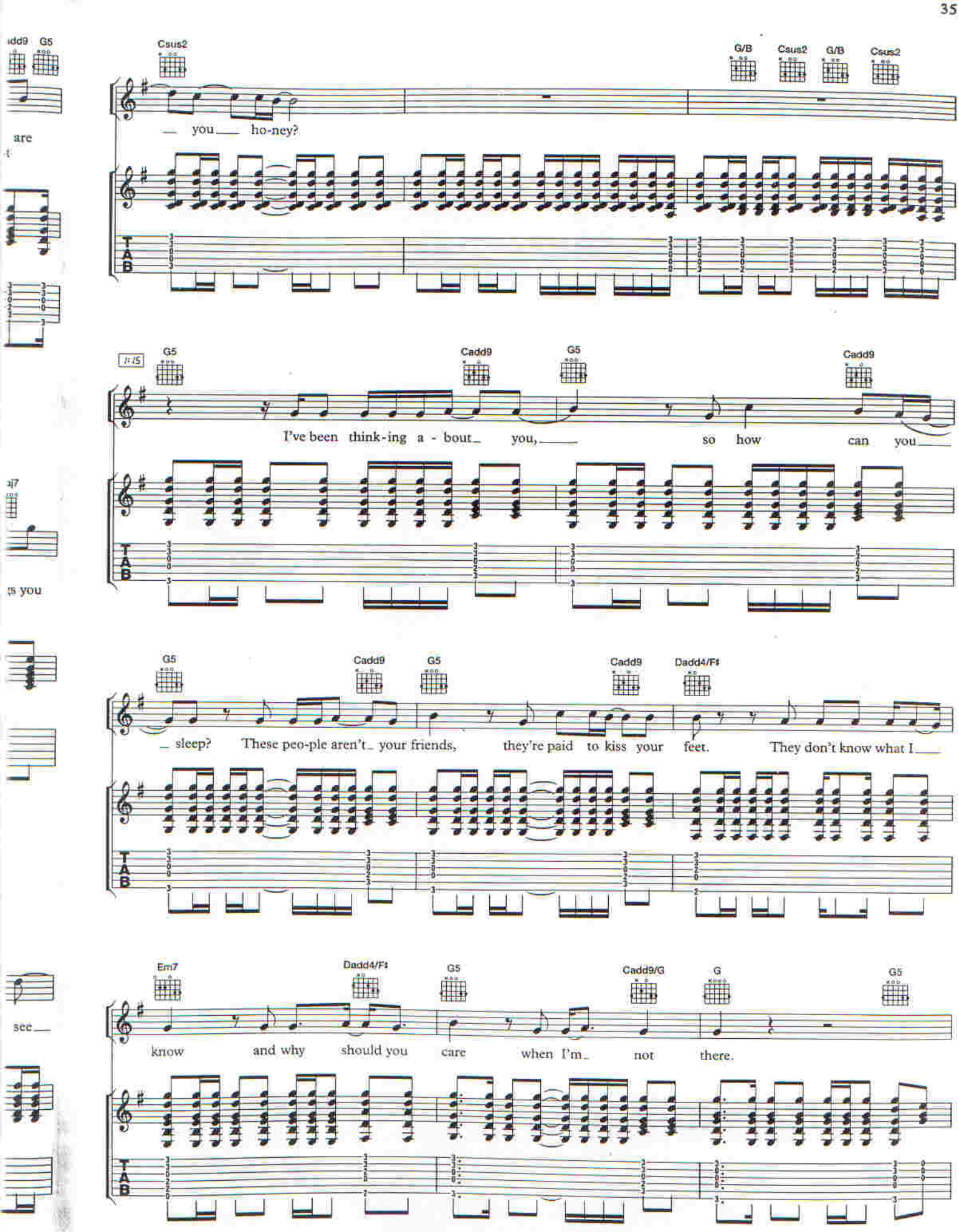
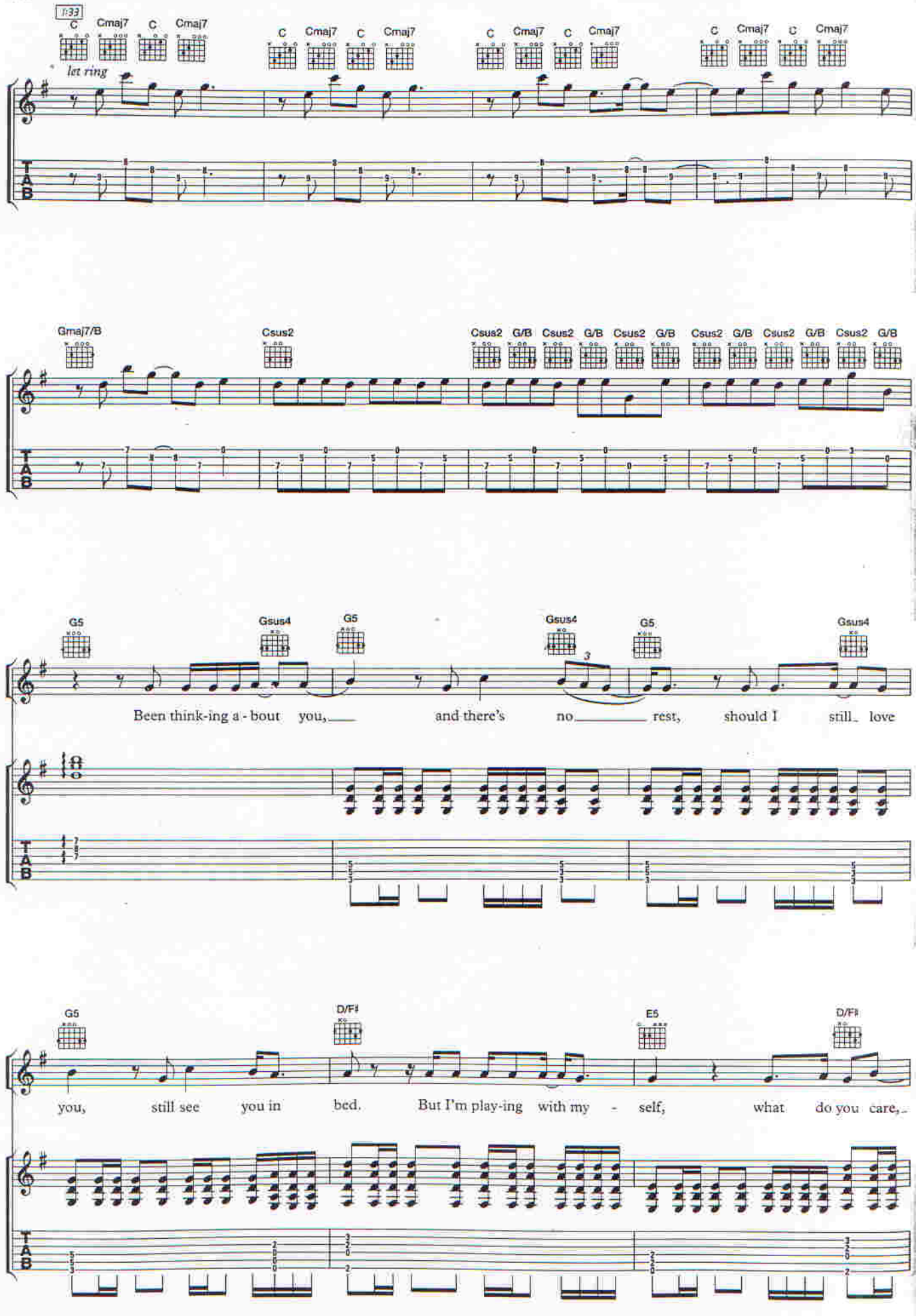
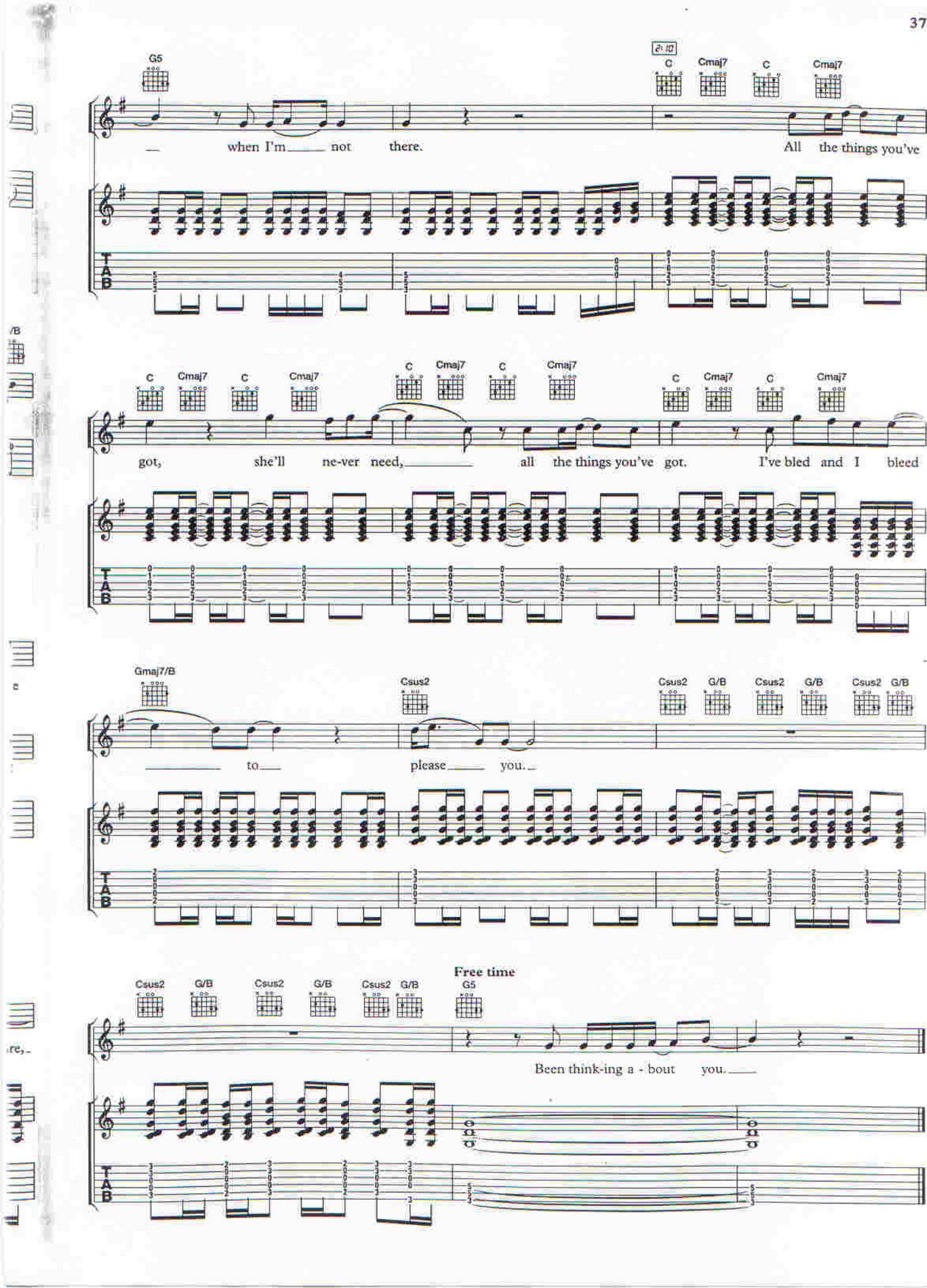

G
G5
Cadd9
G5
Been think-ing a - bout you, your re - cords are here, your eyes are on my
Cadd9/G
Dadd4/F♯
Em7
Dadd4/F♯
wall, your teeth are ov - er there. But I'm still no - one, and you're now a star,
G5
Gmaj7
G5
what do you care? Been think-ing a - bout you,
Cadd9/G
Cadd9/G
and there's no rest, shit I still love you, still see you in
T
A
B

Dadd4/F♯
Em7
Dadd4/F♯
G5
Cadd9
G5
bed. But I'm play-ing with my - self, and what do you care when the oth-er men are
2. When I'm not
TAB

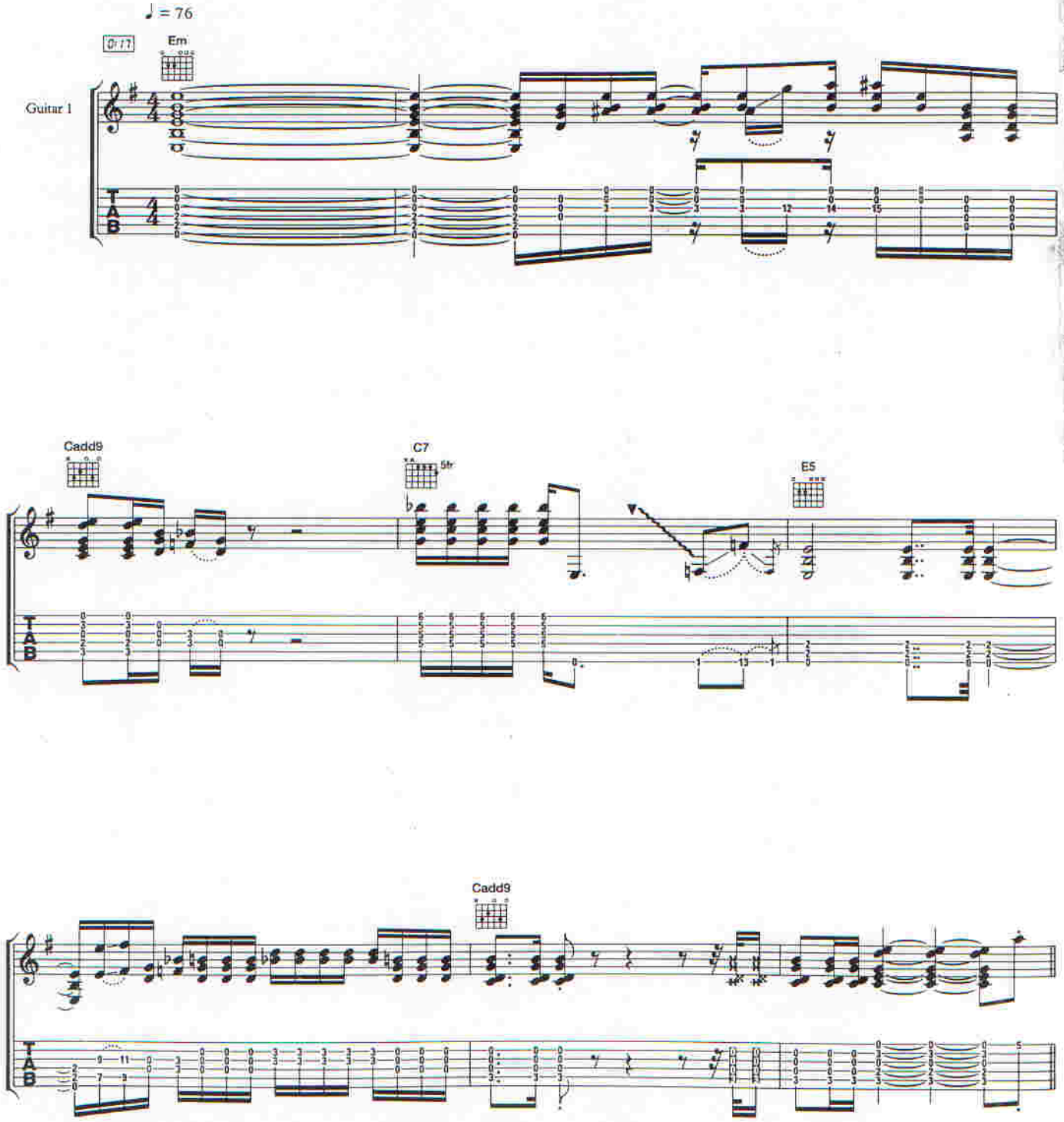

G
D5/6
C
Cmaj7
C
Cmaj7
far, there. far bet-ter. All the things you've got, all the things you
TAB


C
Cmaj7
C
Cmaj7
C
Cmaj7
Gmaj7/B
need, who bought you ci-ga - rettes, Who bribed the com - pa - ny to come and see
TAB

Csus2
G/B
Csus2
G/B
Csus2
— you — ho-ney?
T
A
B
G5
Cadd9
G5
Cadd9
I've been think-ing a - bout — you, — so how can you —
G5
Cadd9
G5
Cadd9
Dadd4/F♯
— sleep? These peo-ple aren't — your friends, they're paid to kiss your feet. They don't know what I —
Em7
Dadd4/F♯
G5
Cadd9/G
G
G5
know and why should you care when I'm — not there.


let ring
Been think-ing a - bout you, and there's no rest, should I still love
you, still see you in bed. But I'm play-ing with my - self, what do you care,

G5
C
Cmaj7
C
Cmaj7
when I'm not there.
All the things you've
got, she'll ne-ver need, all the things you've got.
I've bled and I bleed
Gmaj7/B
Csus2
G/B
to please you.
Free time
Been think-ing a - bout you.
T
A
B

ANYONE CAN PLAY GUITAR

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway,
Colin Greenwood and Edward O'Brien



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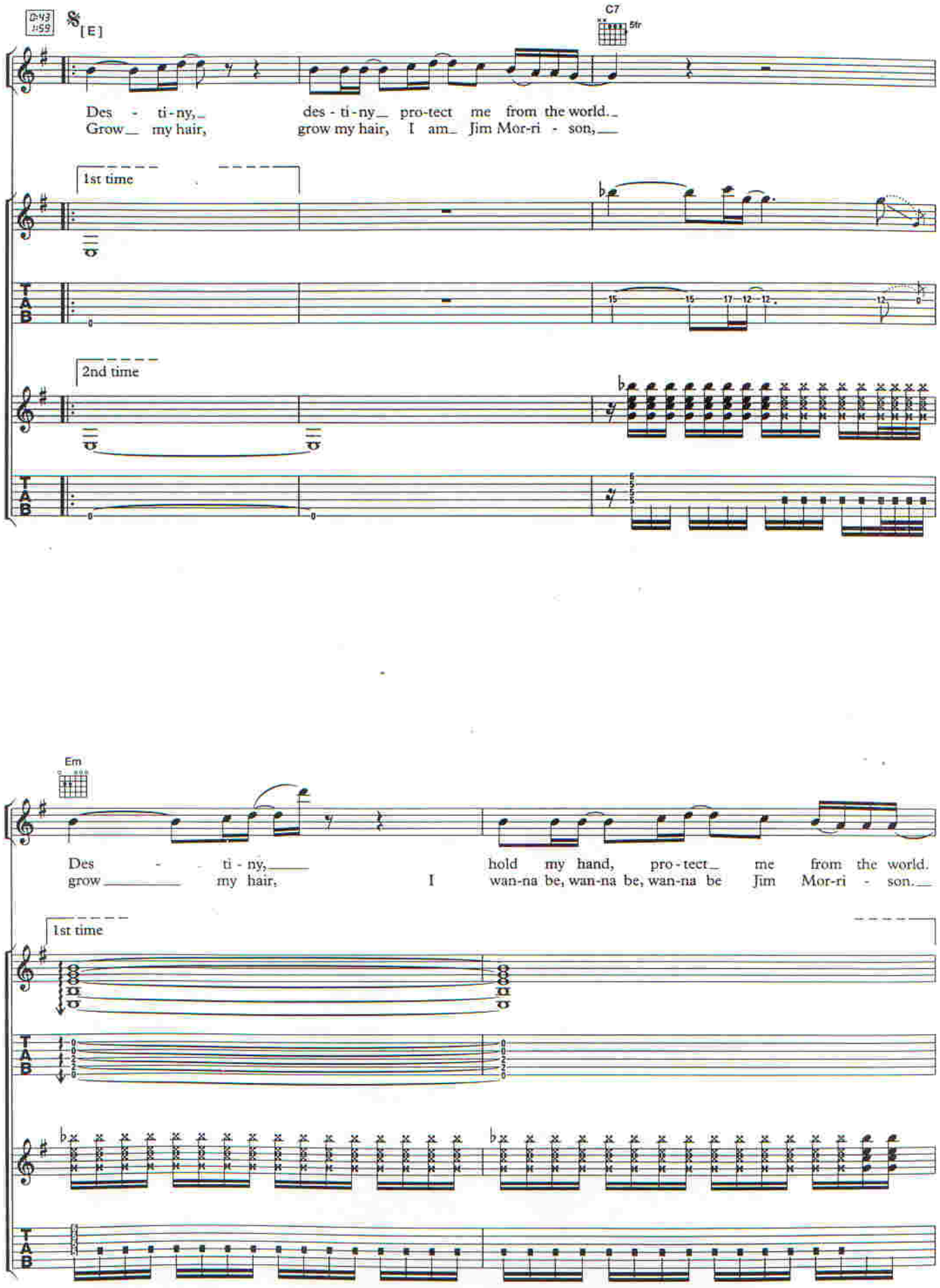
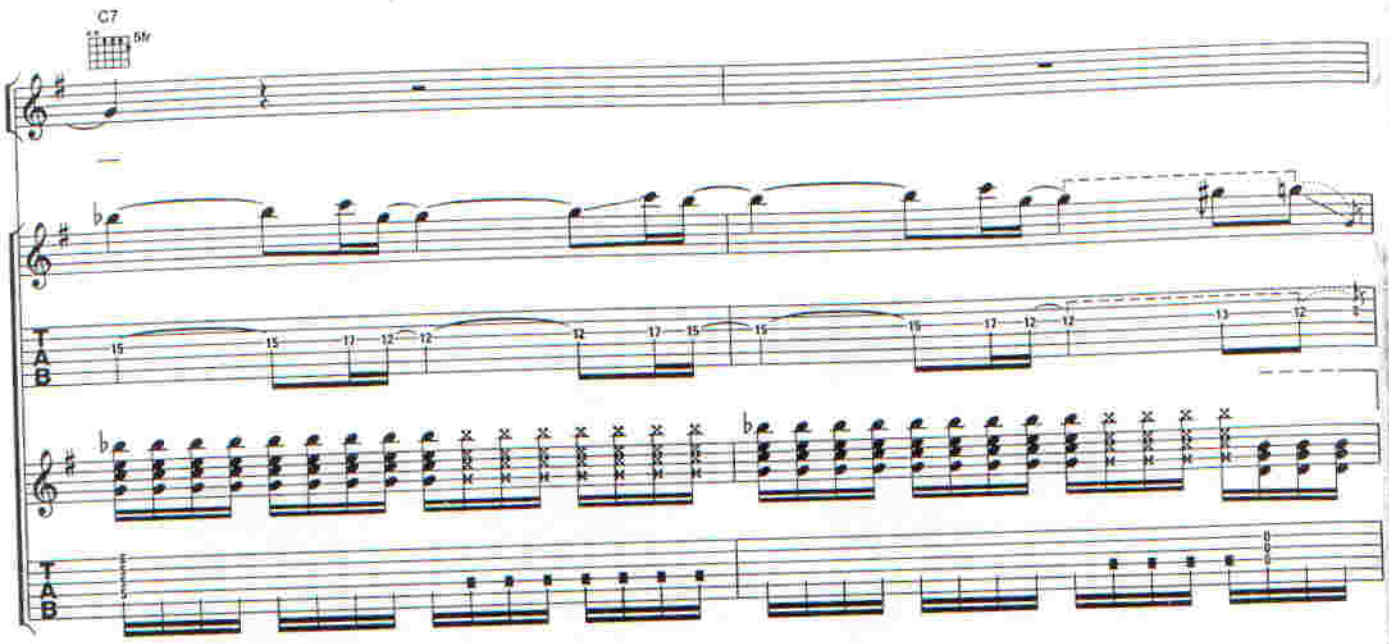
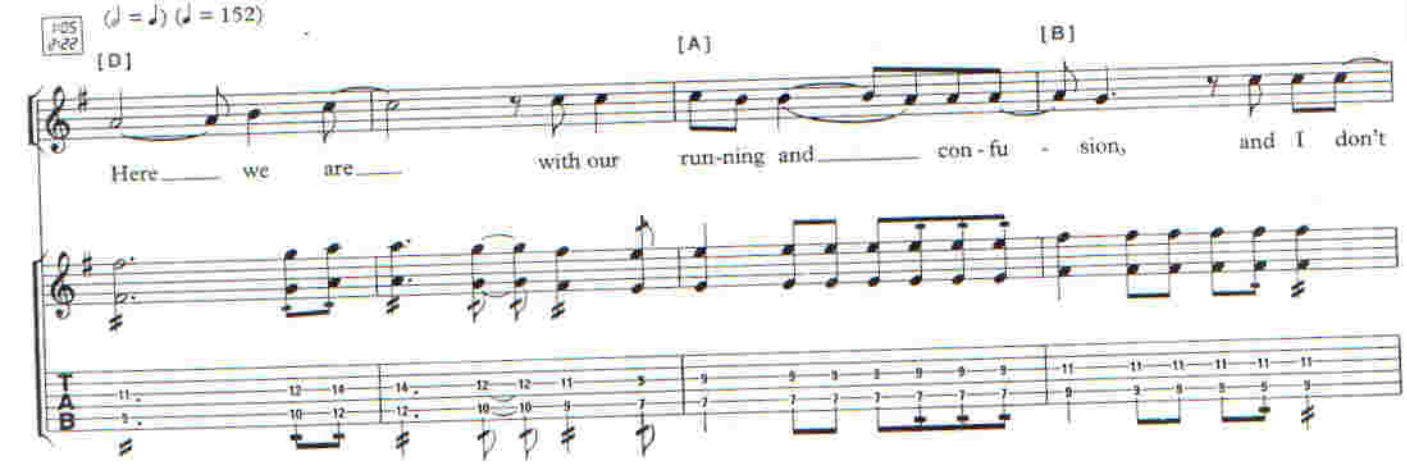
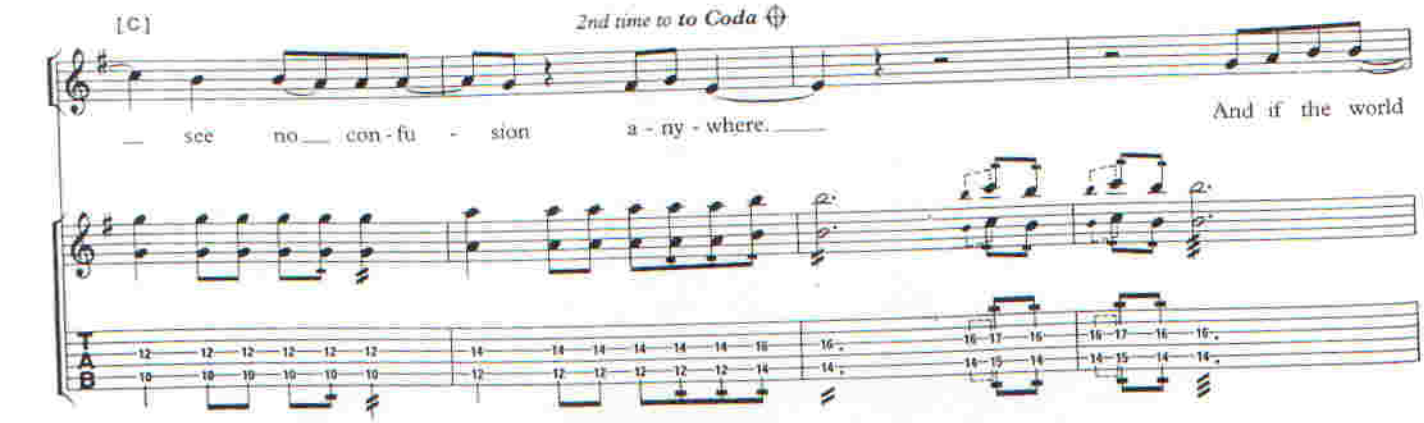
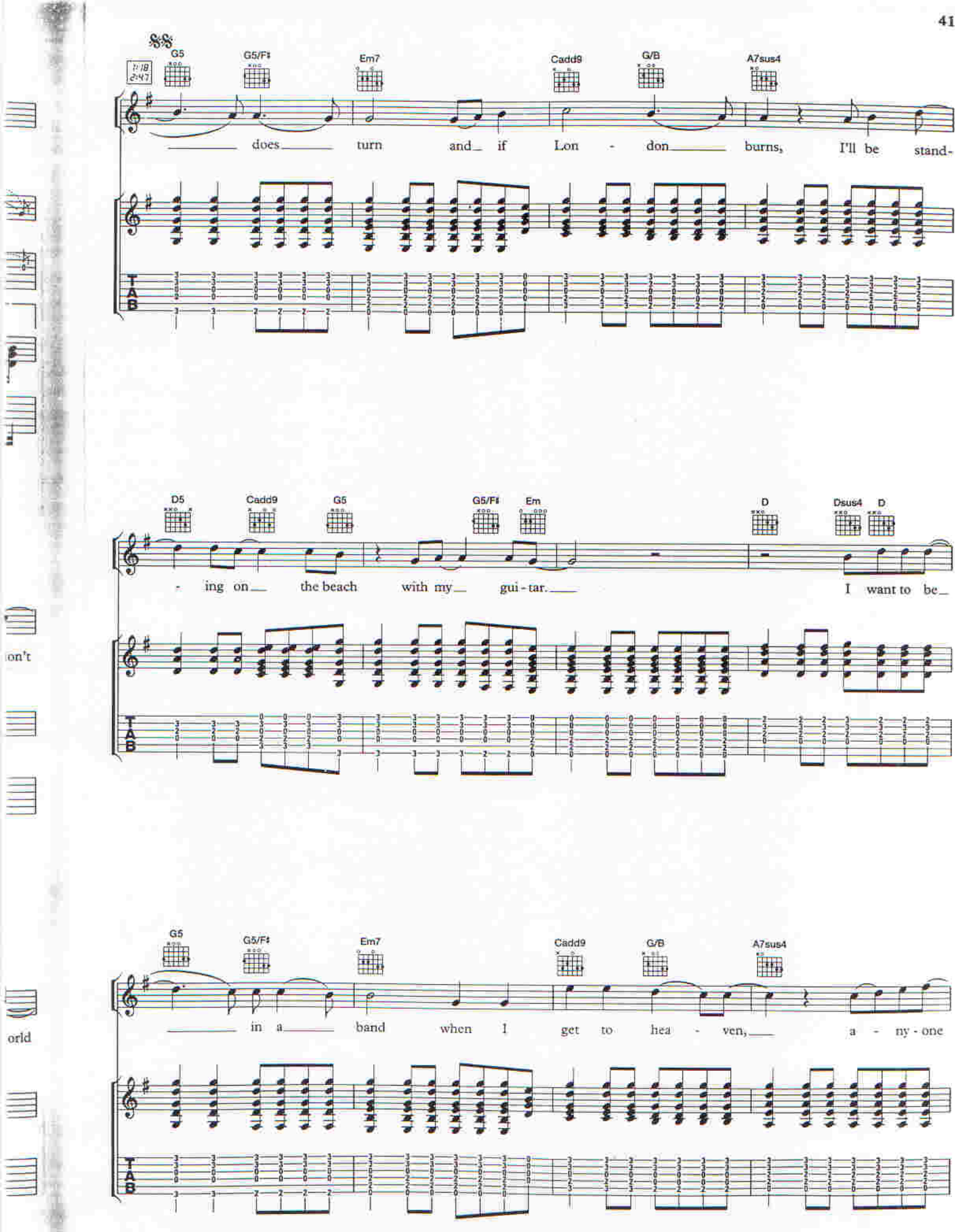
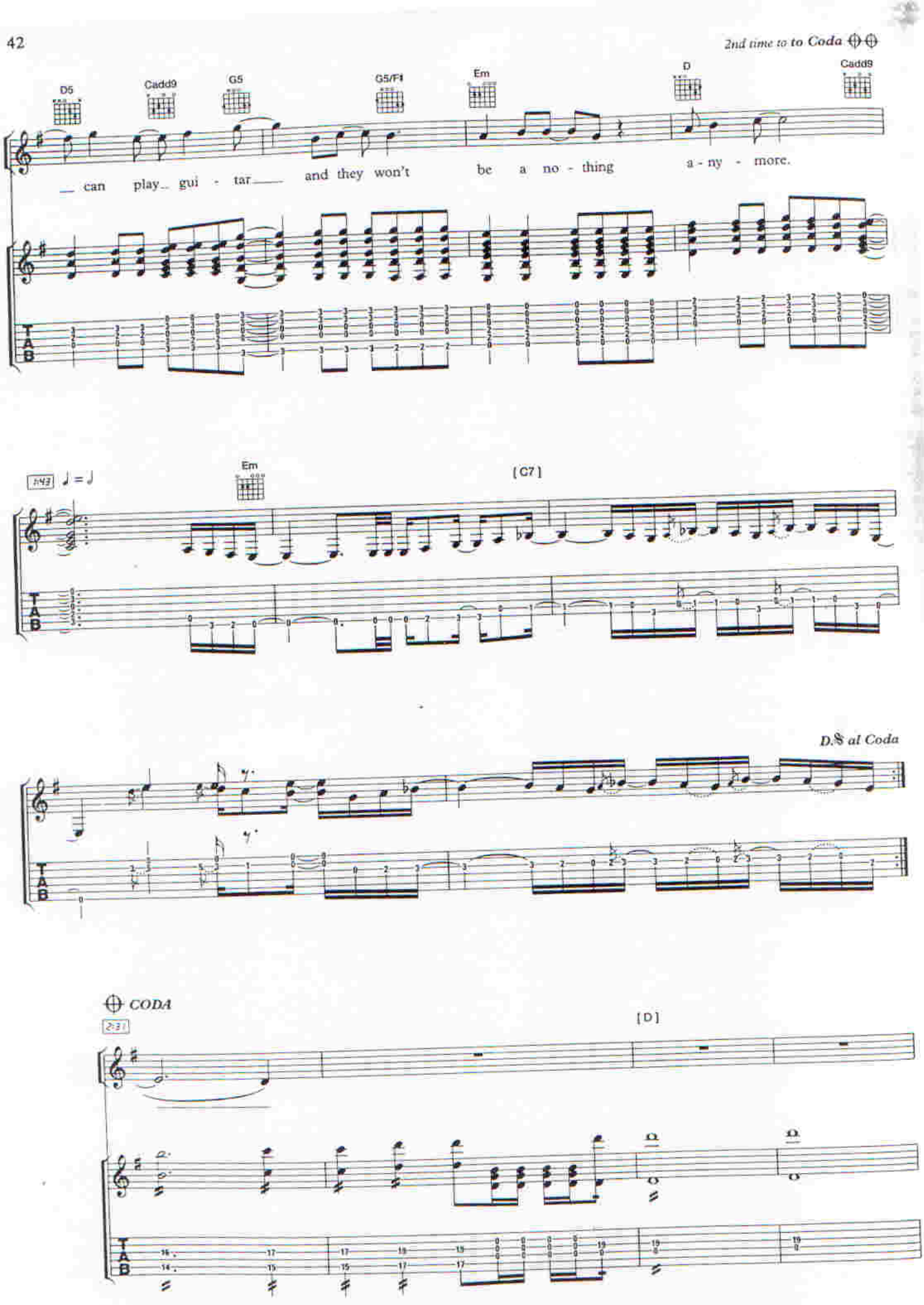
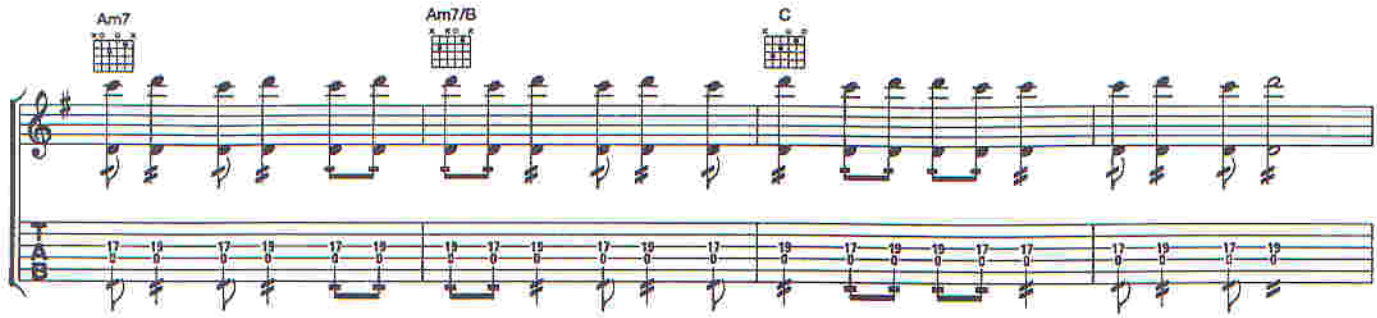
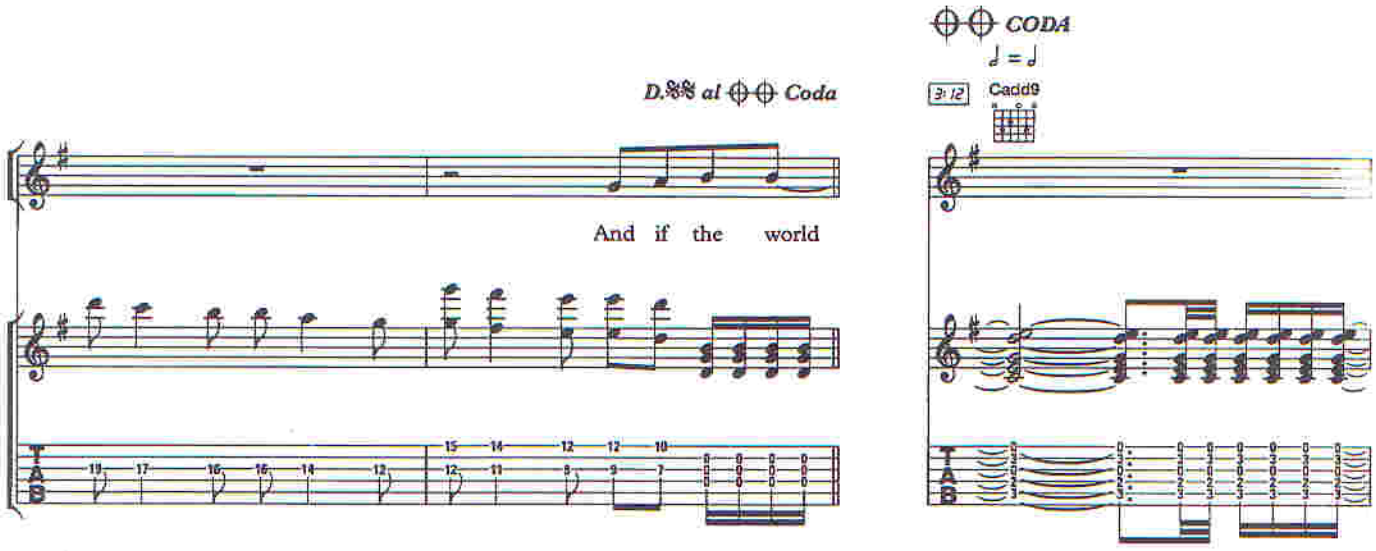
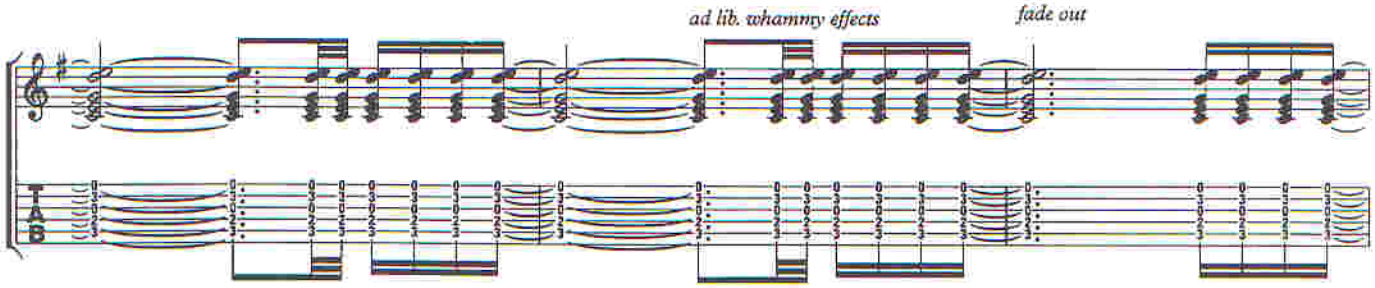
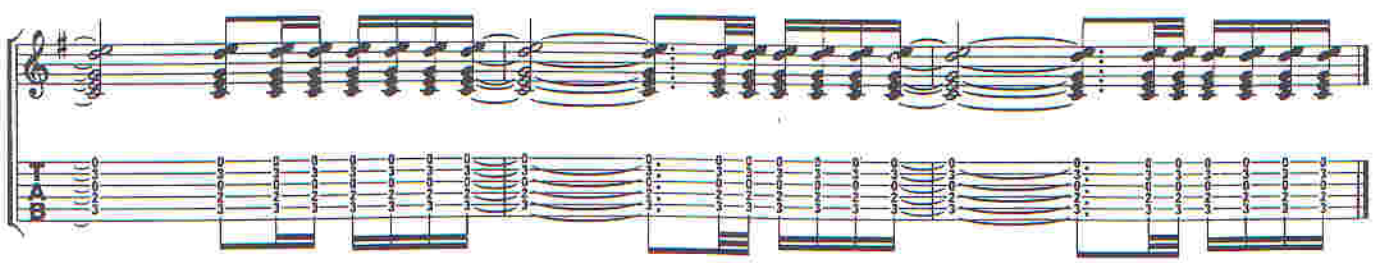

[E]
C7
5fr
Des - ti - ny, des - ti - ny pro - tect me from the world.
Grow my hair, grow my hair, I am Jim Mor-ri - son,
1st time
2nd time
Em
Des - ti - ny, hold my hand, pro - tect me from the world.
grow my hair, I wan-na be, wan-na be, wan-na be Jim Mor-ri - son.
1st time
TAB

C7
5fr

(♩ = ♪) (♩ = 152)
[D]
[A]
[B]
Here we are
with our run-ning and con - fu - sion, and I don't

[C]
2nd time to to Coda
see no con - fu - sion a - ny - where.
And if the world


G5
G5/F♯
Em7
Cadd9
G/B
A7sus4
does turn and if Lon - don burns, I'll be stand-
D5
Cadd9
G5
G5/F♯
Em
D
Dsus4
D
- ing on the beach with my gui - tar.
I want to be
on't
G5
G5/F♯
Em7
Cadd9
G/B
A7sus4
in a band when I get to hea - ven, a - ny - one
orld

2nd time to to Coda
D5
Cadd9
G5
G5/F♯
Em
D
Cadd9
can play gui - tar and they won't be a no - thing a - ny - more.
T
A
B
♩ = ♩
Em
[C7]
D.S. al Coda
CODA
[D]

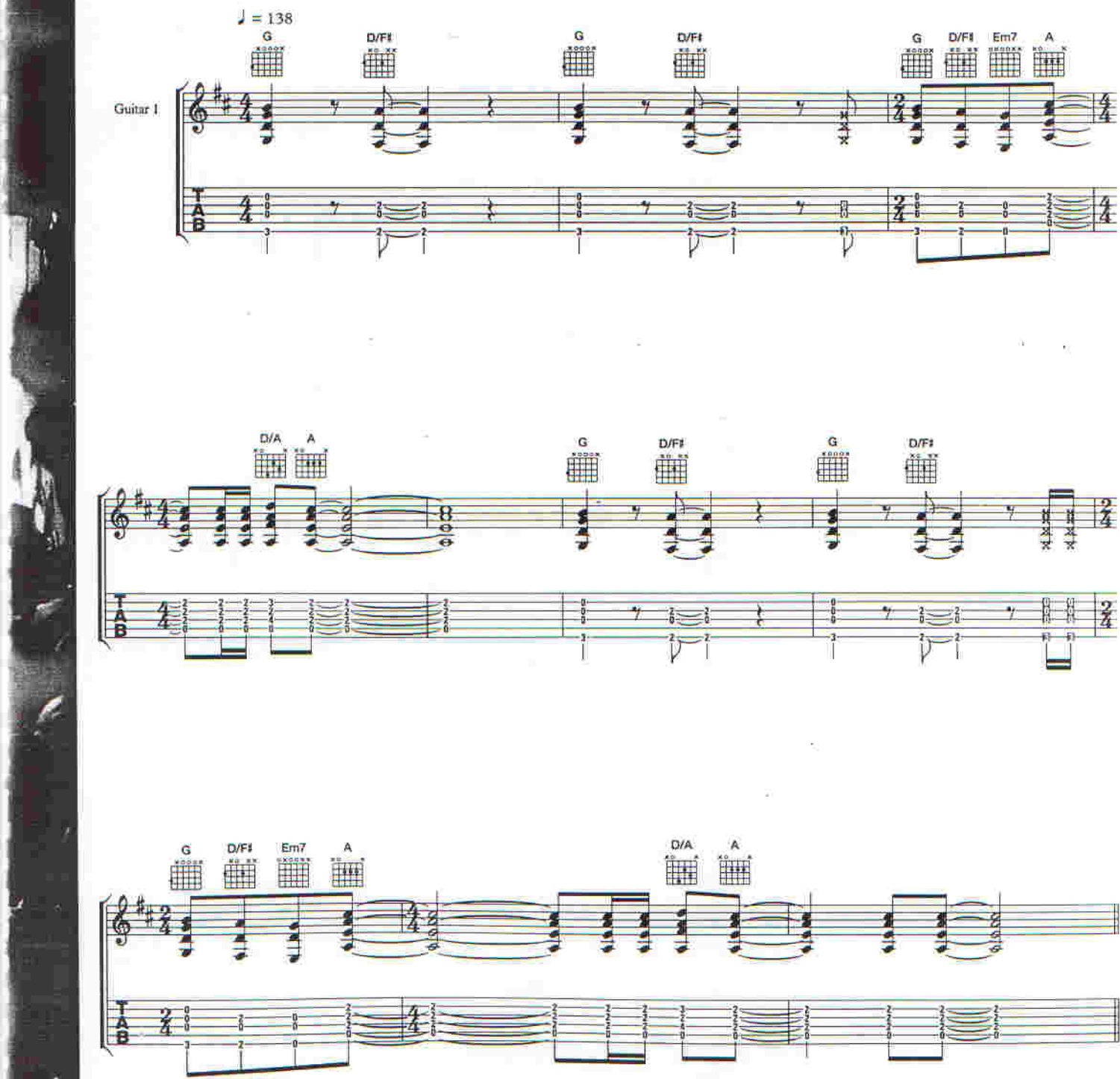

Am7
Am7/B
C

D.𝄋 al ⊕⊕ Coda
And if the world
⊕⊕ CODA
♩ = ♩
3: 12
Cadd9


ad lib. whammy effects
fade out



RIPCORD

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway,
Colin Greenwood and Edward O'Brien



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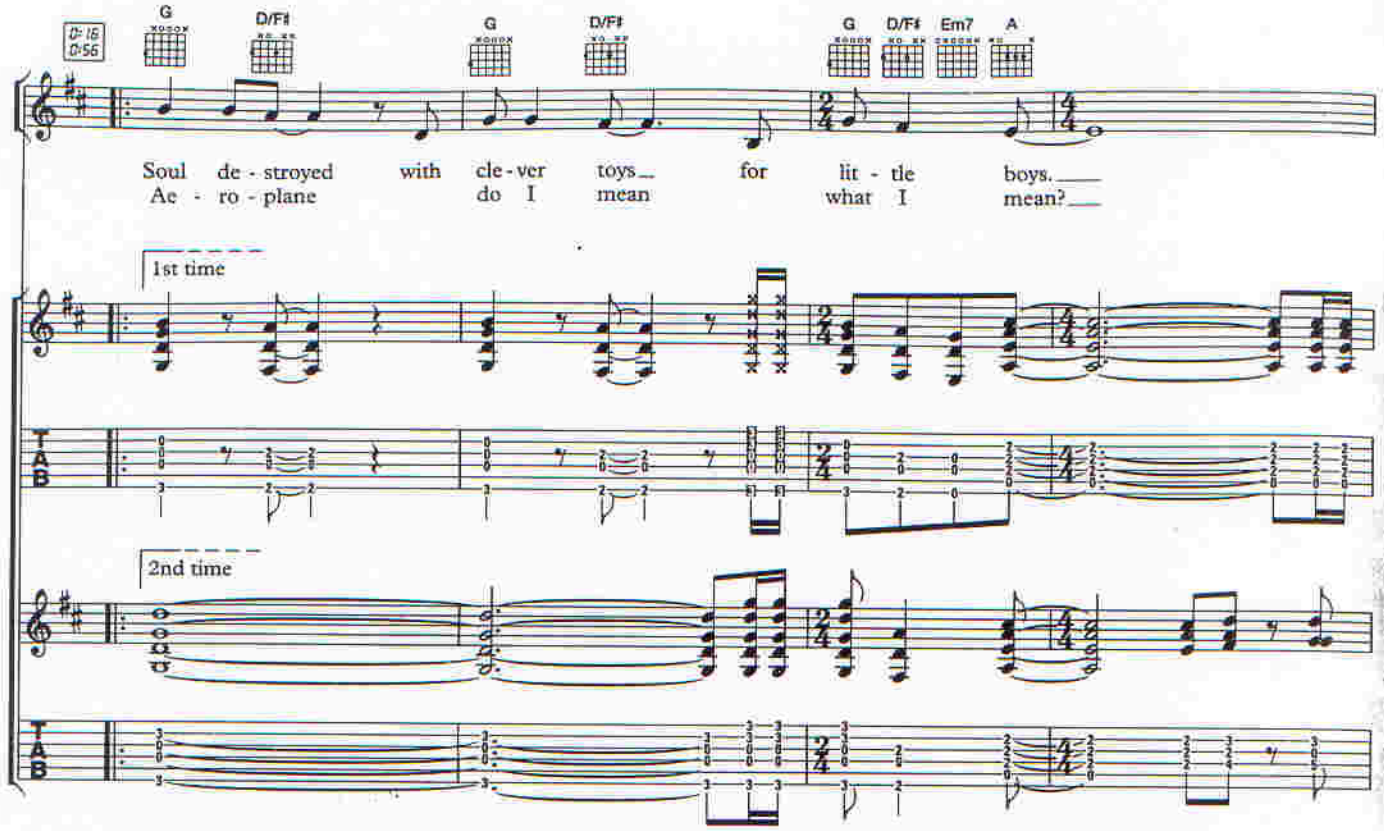
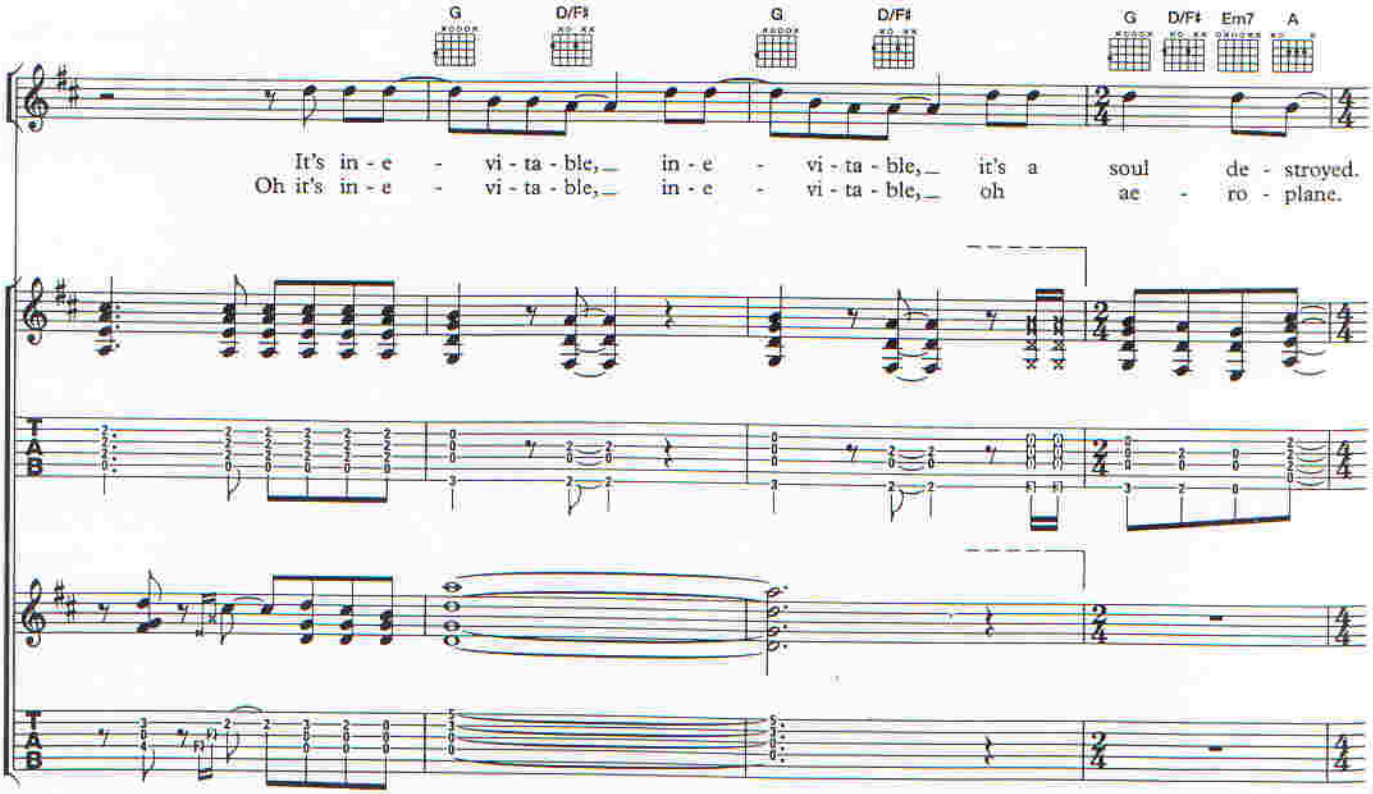
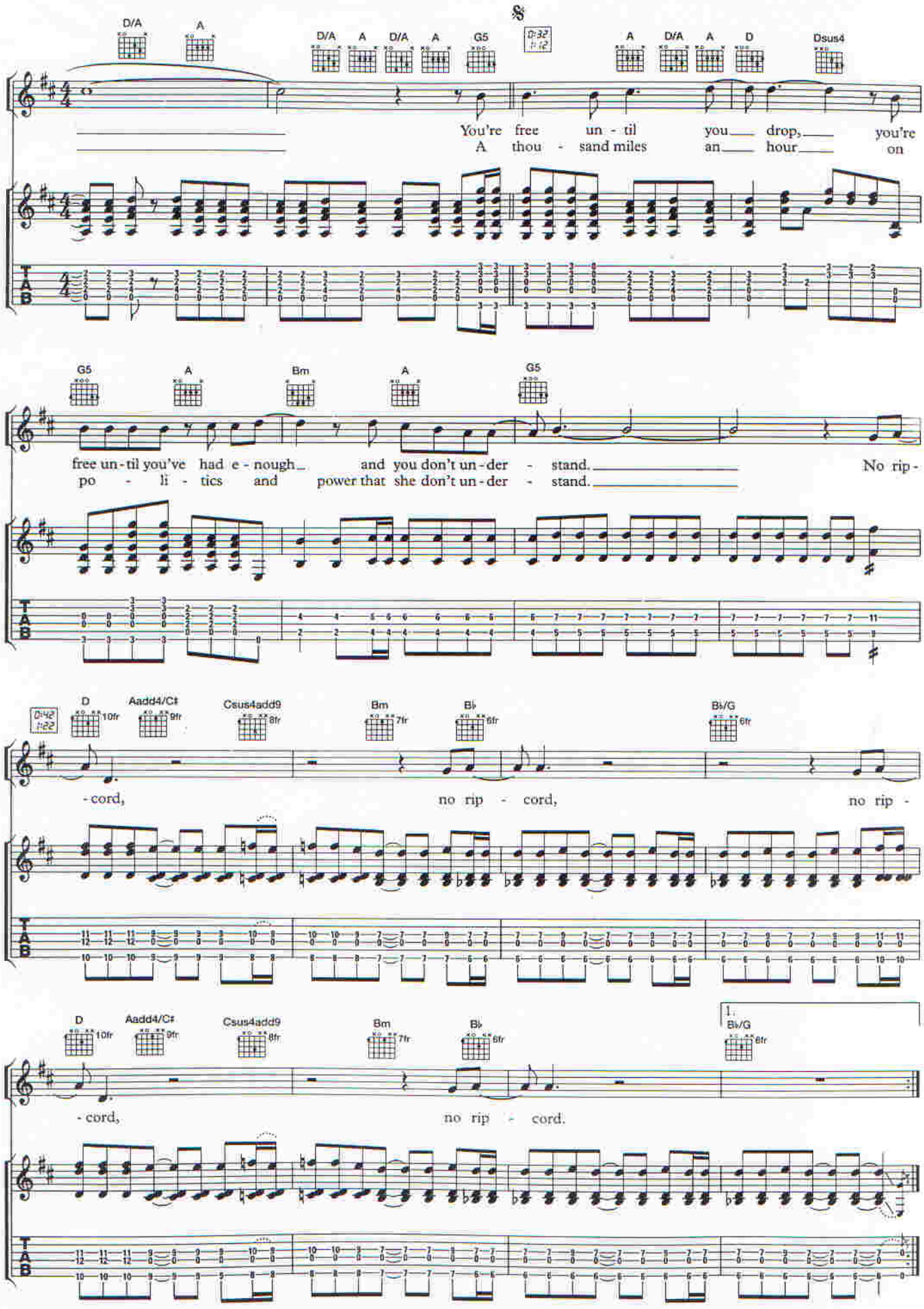
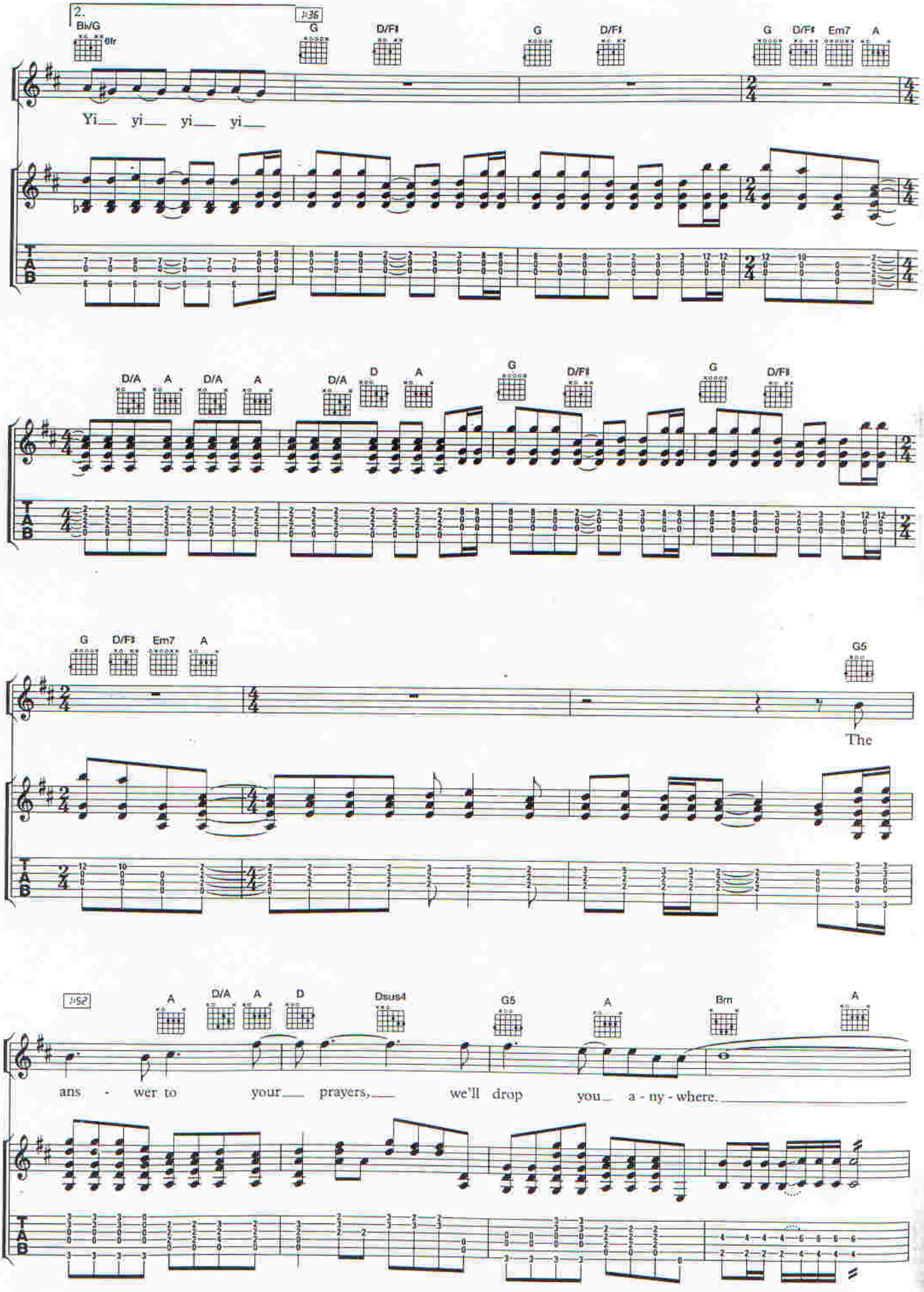
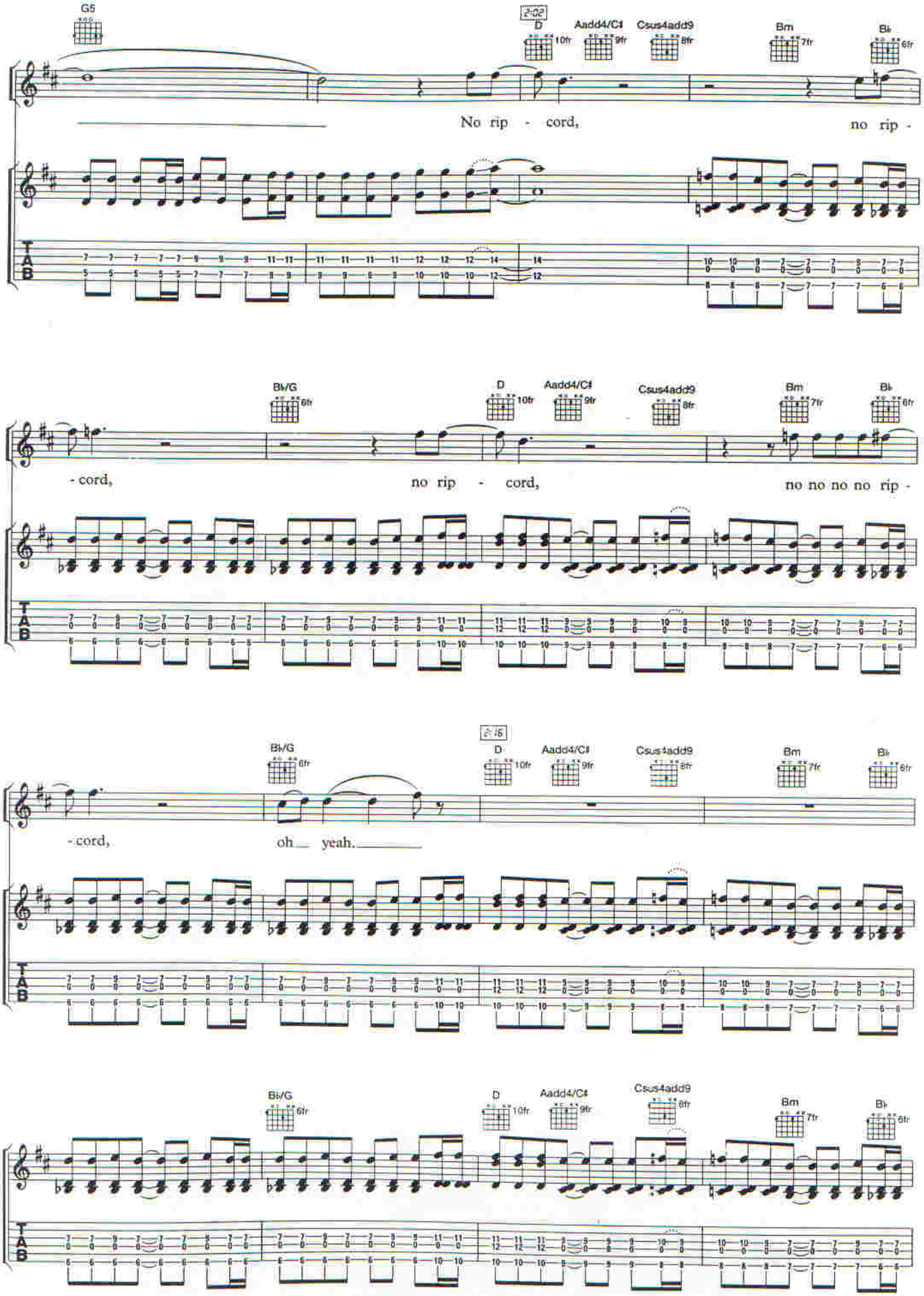
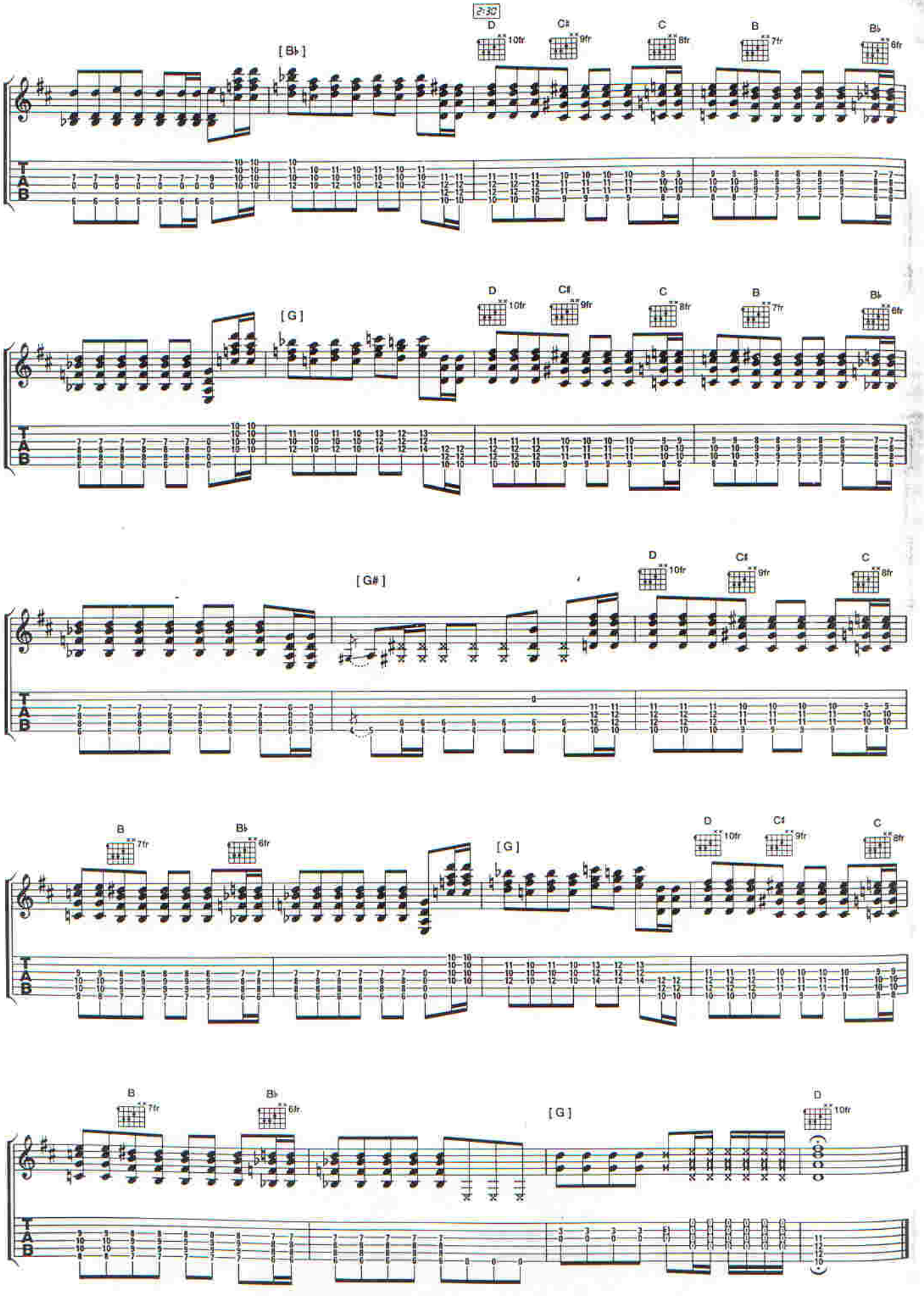

G
D/F♯
G
D/F♯
G
D/F♯
Em7
A
0:16
0:56
Soul de - stroyed with cle - ver toys for lit - tle boys.
Ae - ro - plane do I mean what I mean?
1st time
2nd time
TAB

G
D/F♯
G
D/F♯
G
D/F♯
Em7
A
It's in - e - vi - ta - ble, in - e - vi - ta - ble, it's a soul de - stroyed.
Oh it's in - e - vi - ta - ble, in - e - vi - ta - ble, oh ae - ro - plane.
TAB


D/A
A
D/A
A
D/A
A
G5
A
D/A
A
D
Dsus4
You're free un - til you drop, you're
A thou - sand miles an hour on
G5
A
Bm
A
G5
free un - til you've had e - nough and you don't un - der - stand. No rip -
po - li - tics and power that she don't un - der - stand.
D
Aadd4/C♯
Csus4add9
Bm
B♭
B♭/G
- cord, no rip - cord, no rip -
1.
- cord, no rip - cord.


2.
Bb/G
6fr
G
D/F♯
G
D/F♯
G
D/F♯
Em7
A
Yi yi yi yi
D/A
A
D/A
A
D/A
D
A
G
D/F♯
G
D/F♯
G
D/F♯
Em7
A
G5
The
A
D/A
A
D
Dsus4
G5
A
Bm
A
ans - wer to your prayers, we'll drop you a - ny - where.
T
A
B

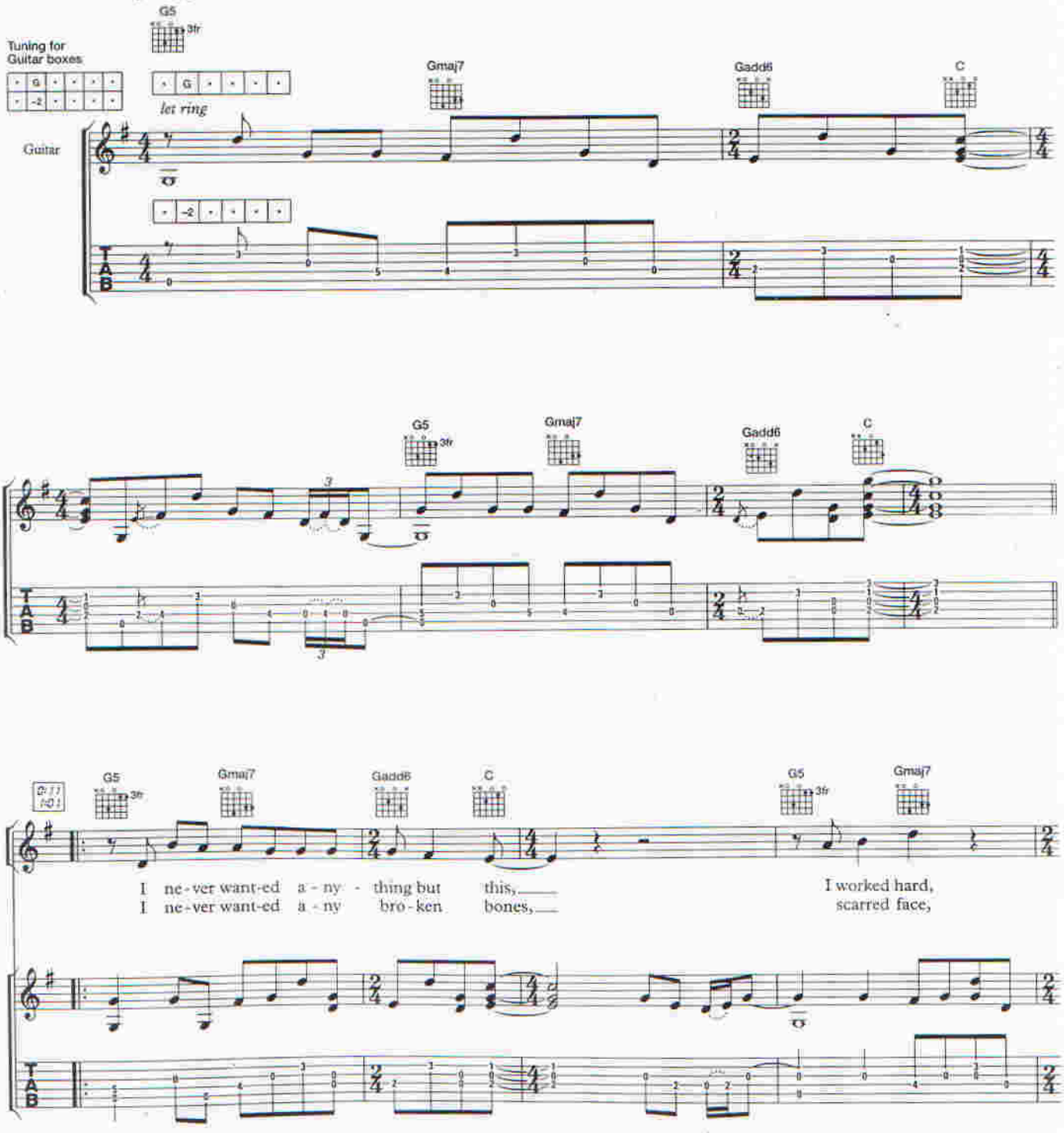
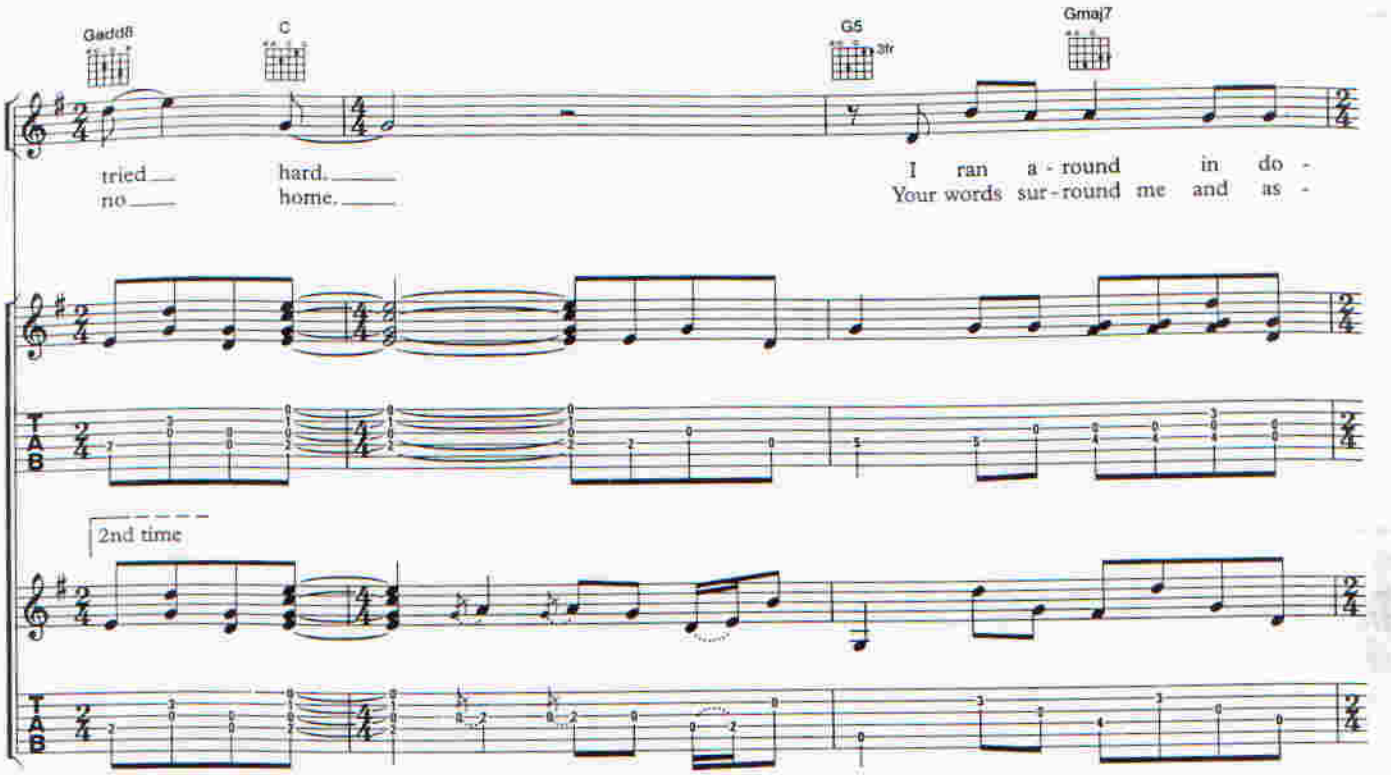
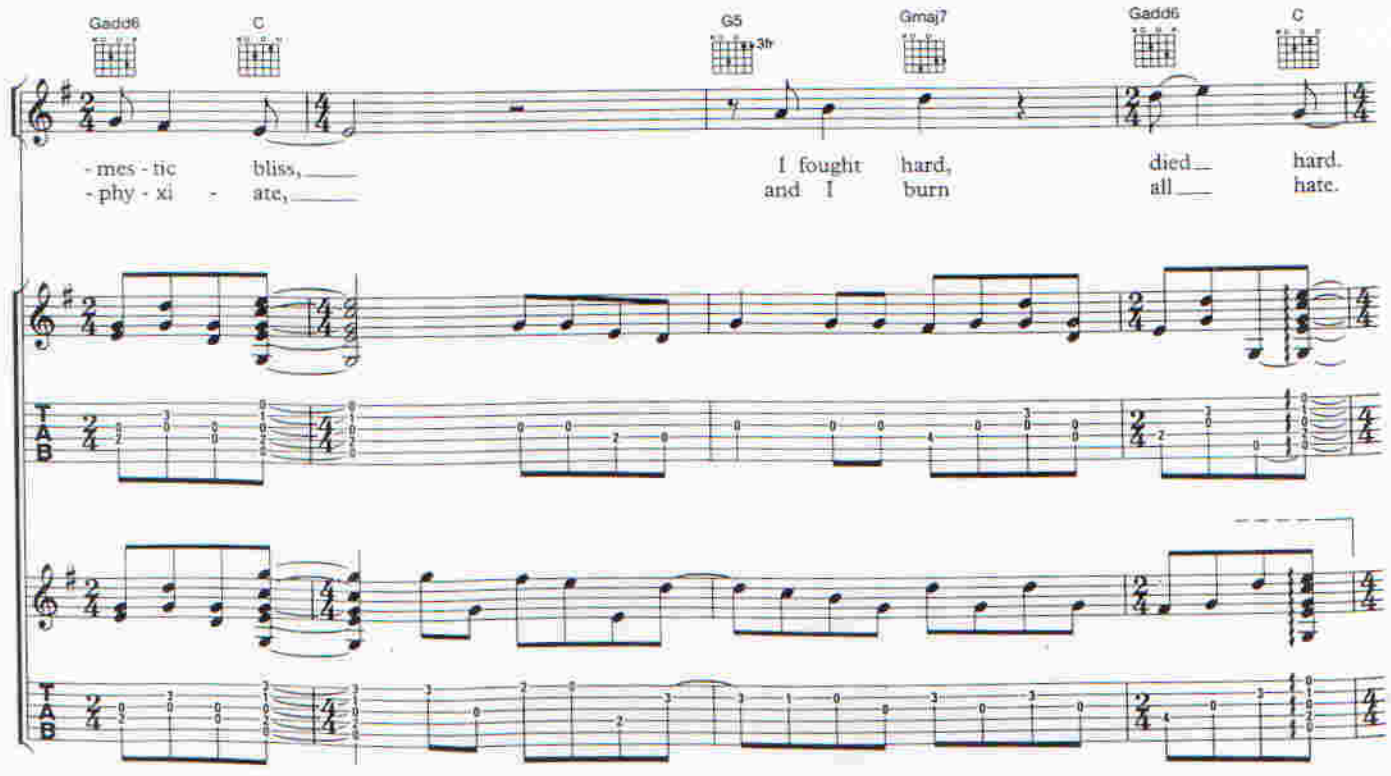
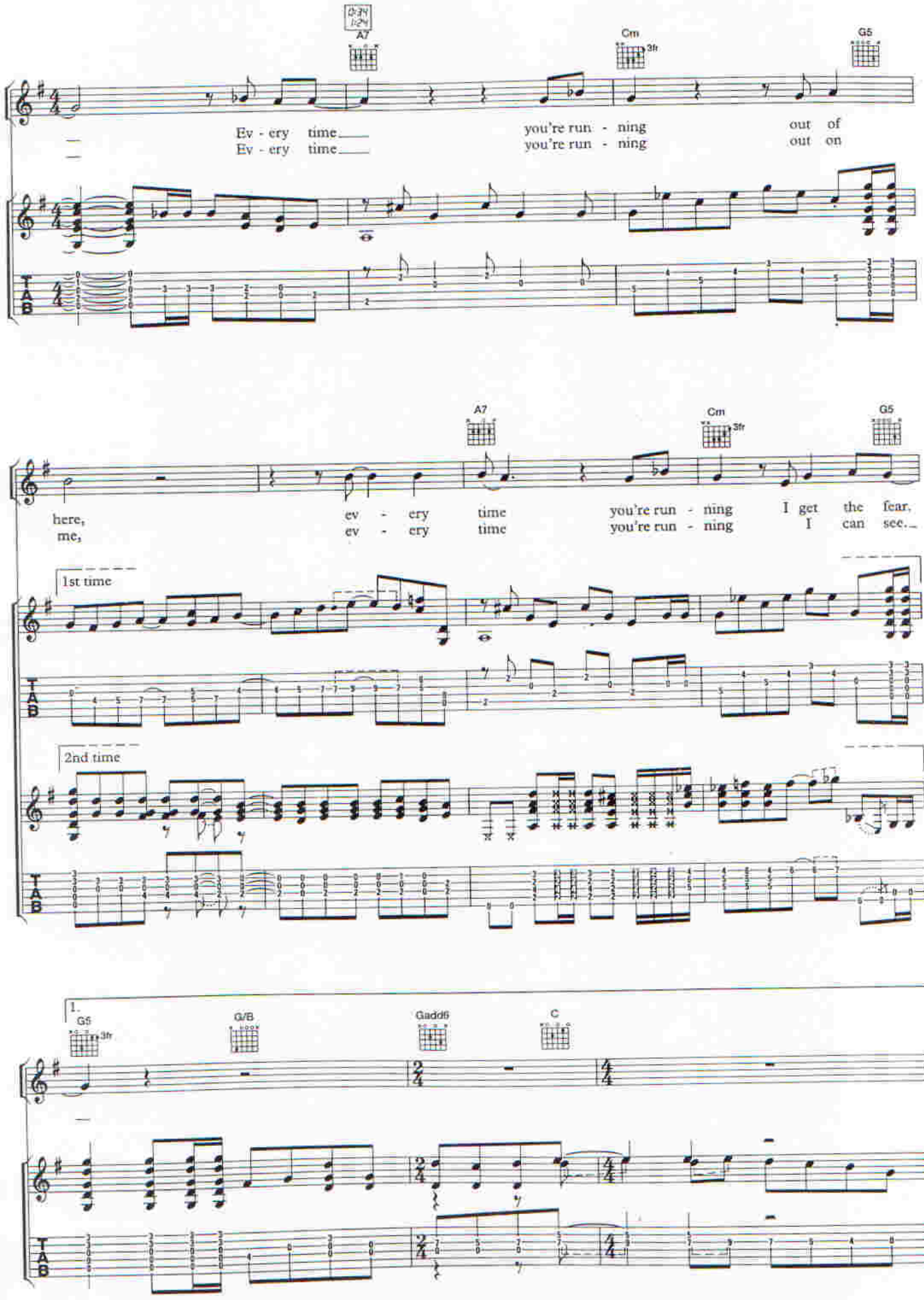

G5
2:02
D
10fr
Aadd4/C♯
9fr
Csus4add9
8fr
Bm
7fr
B♭
6fr
No rip - cord, no rip -
B♭/G
6fr
- cord, no rip - cord, no no no no rip -
2:15
- cord, oh yeah.
T
A
B

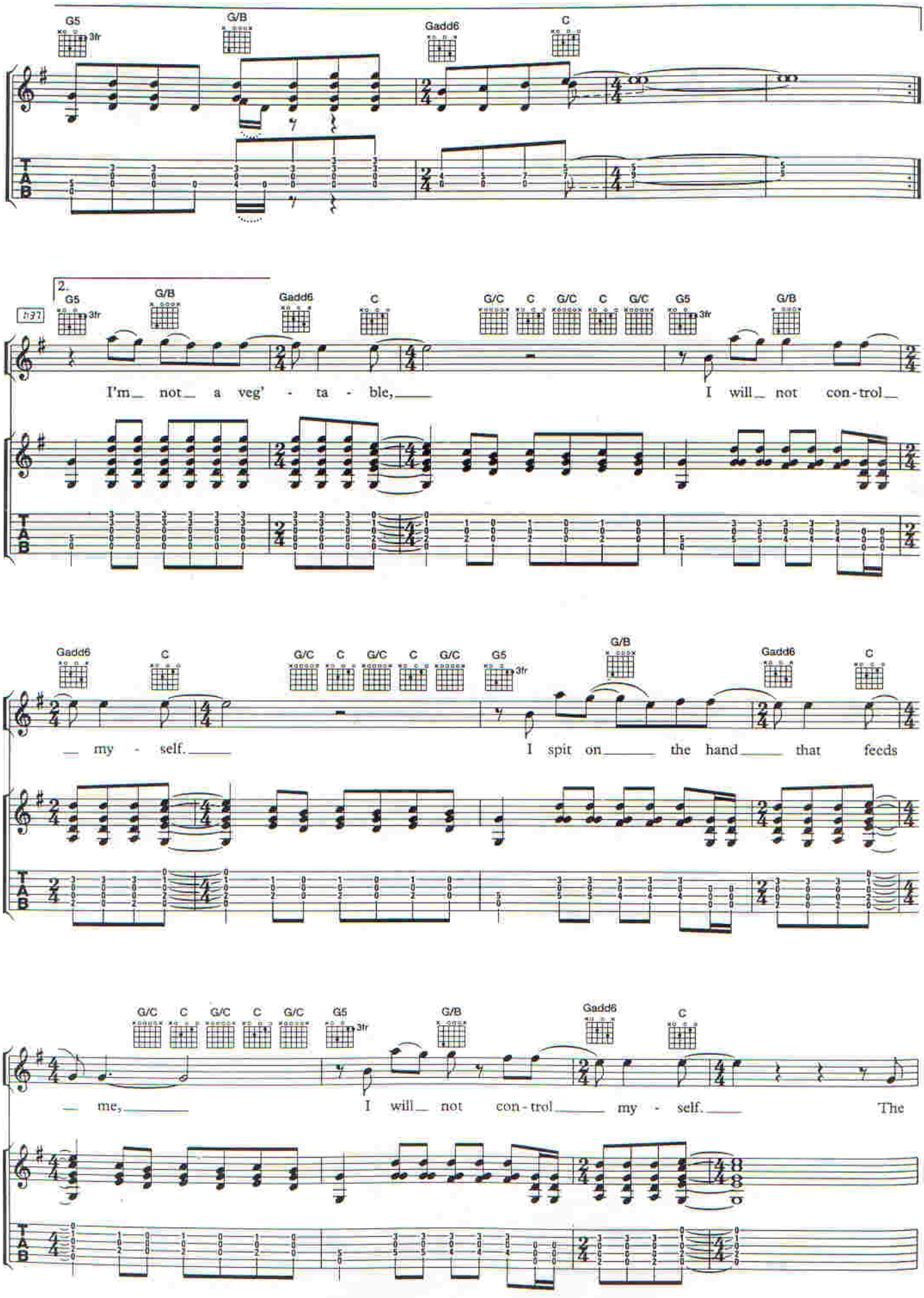

2:30
D
10fr
C♯
9fr
C
8fr
B
7fr
B♭
6fr
[B♭]
[G]
[G♯]
T
A
B

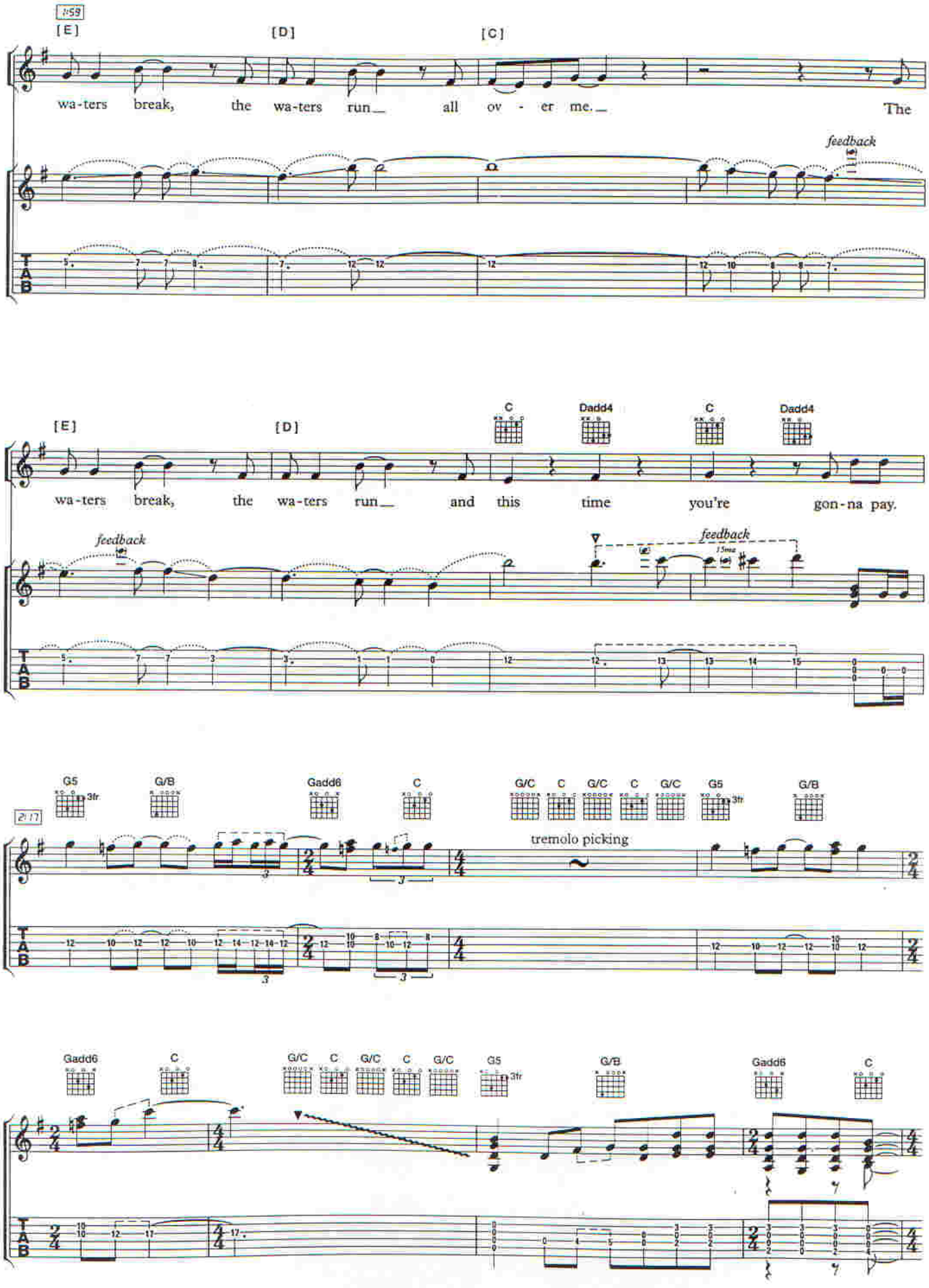
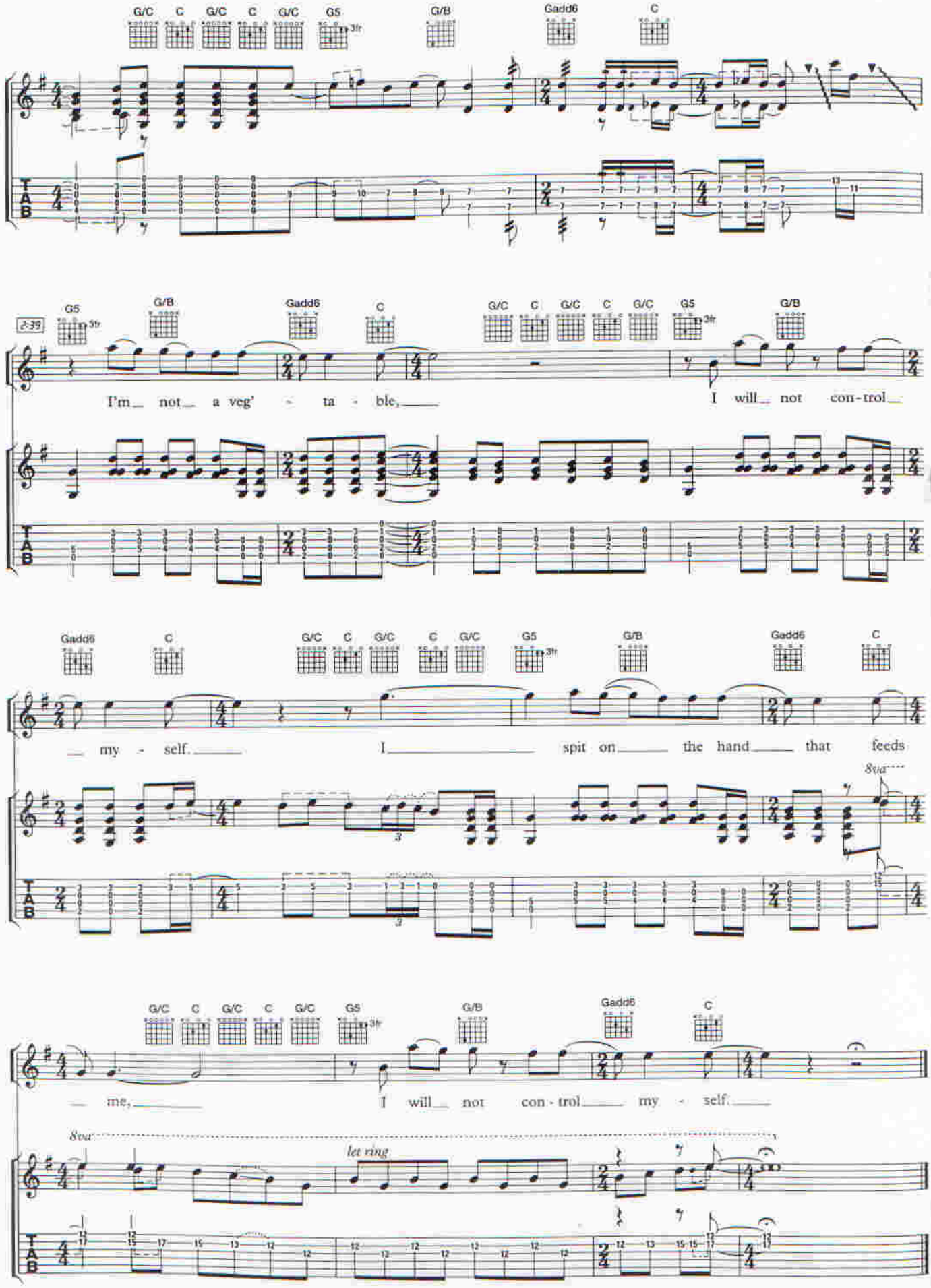
VEGETABLE

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway,
Colin Greenwood and Edward O'Brien

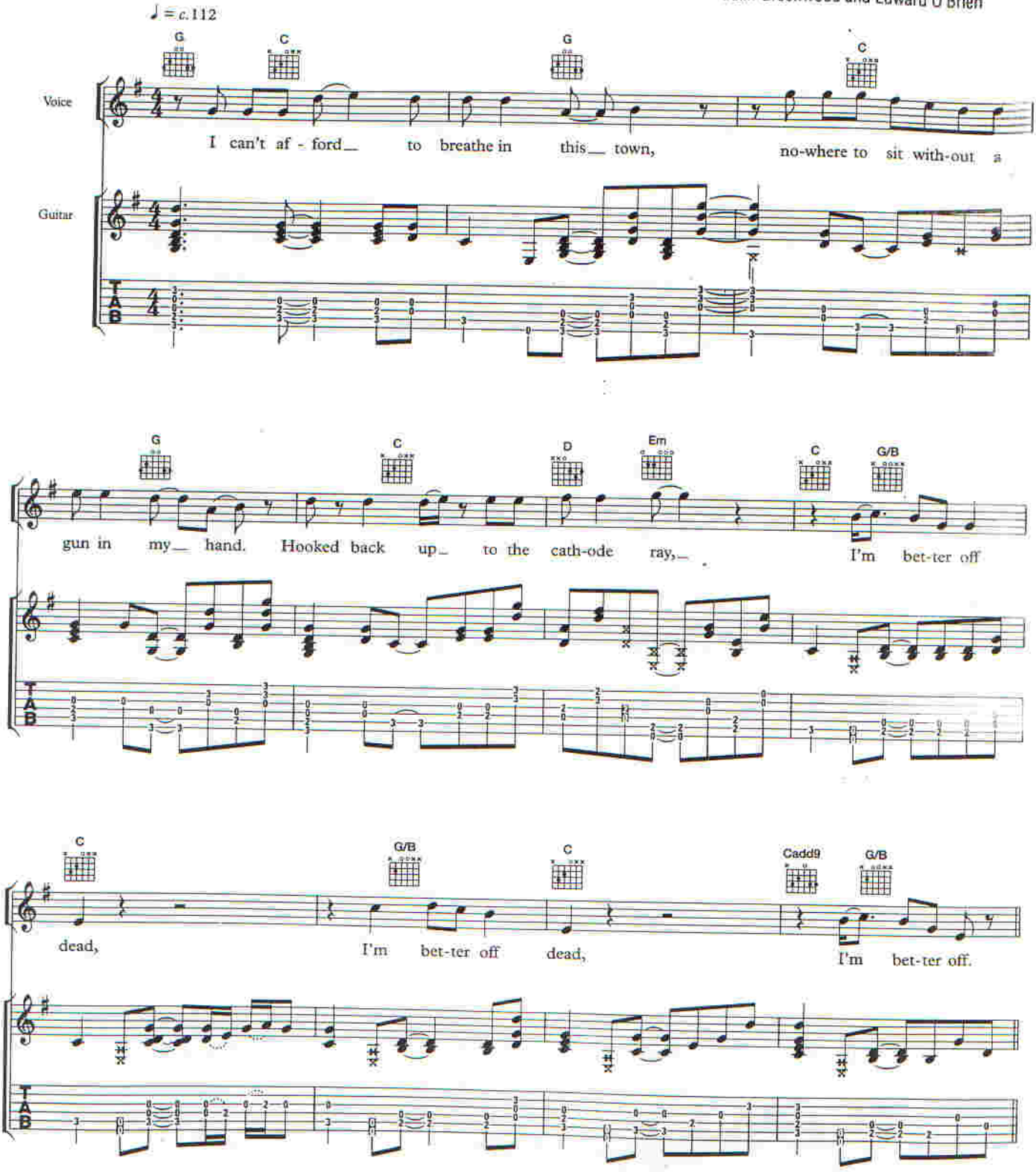
Recording sounds one semitone flat.

♩ = 104

© 1993 Warner/Chappell Music Ltd, London W1Y 3FA

Gadd8
C
G5
3fr
Gmaj7
tried hard.
no home.
I ran a - round in do -
Your words sur - round me and as -
2nd time
T
A
B

Gadd6
C
G5
3fr
Gmaj7
Gadd6
C
- mes - tic bliss,
- phy - xi - ate,
I fought hard,
and I burn
died hard.
all hate.
T
A
B

A7
Cm
3fr
G5
Ev - ery time
Ev - ery time
you're run - ning
you're run - ning
out of
out on
here,
me,
ev - ery time
ev - ery time
you're run - ning
you're run - ning
I get the fear,
I can see.
1st time
2nd time
1.
G5
3fr
G/B
Gadd6
C
TAB


G5
3fr
G/B
Gadd6
C
2.
I'm not a veg' - ta - ble,
I will not con-trol
my - self.
I spit on the hand that feeds
me,
I will not con-trol my - self.
The
T
A
B


[E]
[D]
[C]
wa-ters break, the wa-ters run all ov - er me. The
feedback
[E]
[D]
C
Dadd4
C
Dadd4
wa-ters break, the wa-ters run and this time you're gon-na pay.
feedback
feedback
15ma
G5
3fr
G/B
Gadd6
C
G/C
C
G/C
C
G/C
G5
3fr
G/B
tremolo picking
Gadd6
C
G/C
C
G/C
C
G/C
G5
3fr
G/B
Gadd6
C
TAB

G/C C G/C C G/C G5 3fr G/B Gadd6 C
2-39
I'm not a veg' - ta - ble, I will not con-trol
my - self. I spit on the hand that feeds
8va
me, I will not con-trol my - self.
8va
let ring

PROVE YOURSELF

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway,
Colin Greenwood and Edward O'Brien

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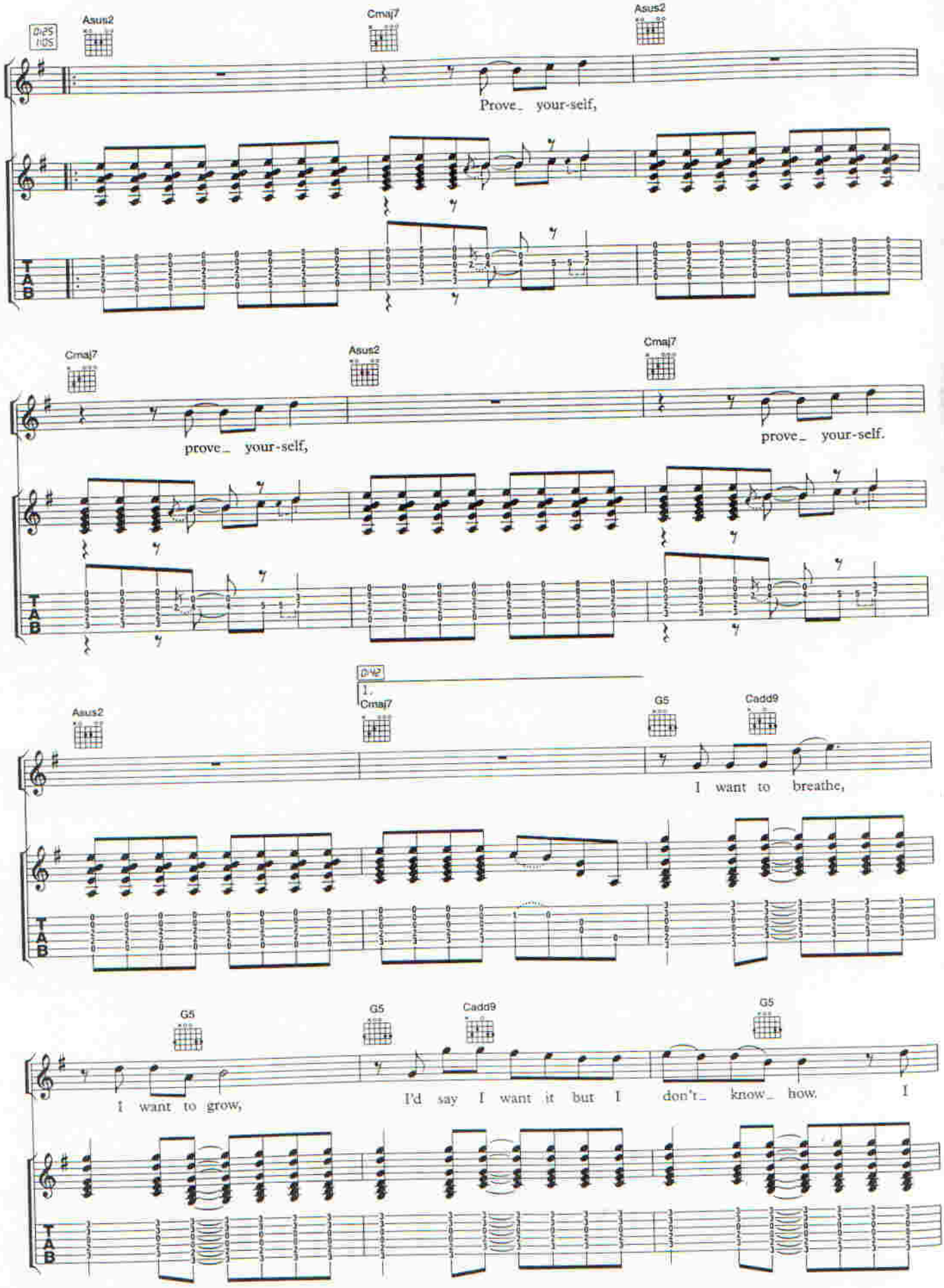
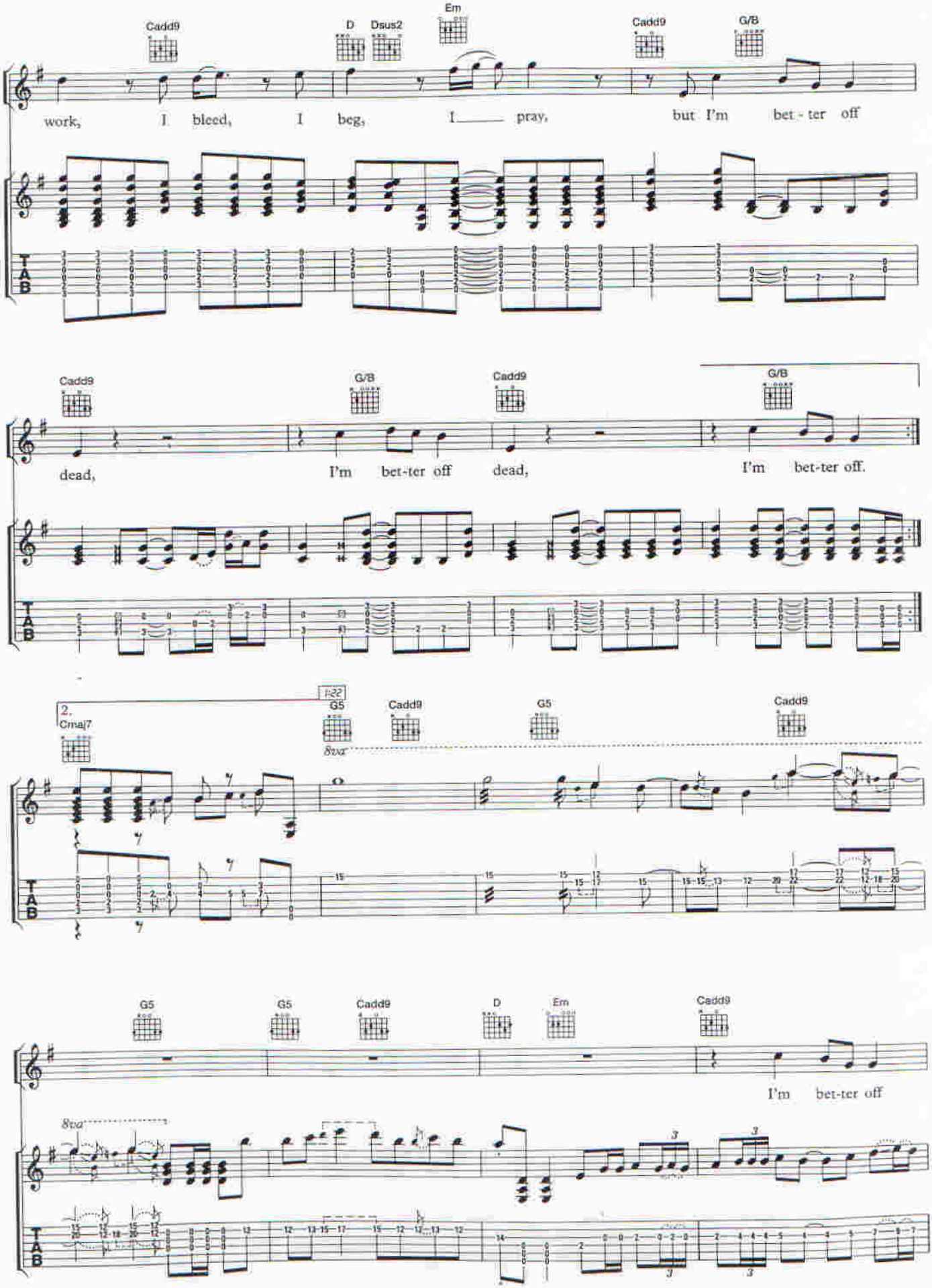
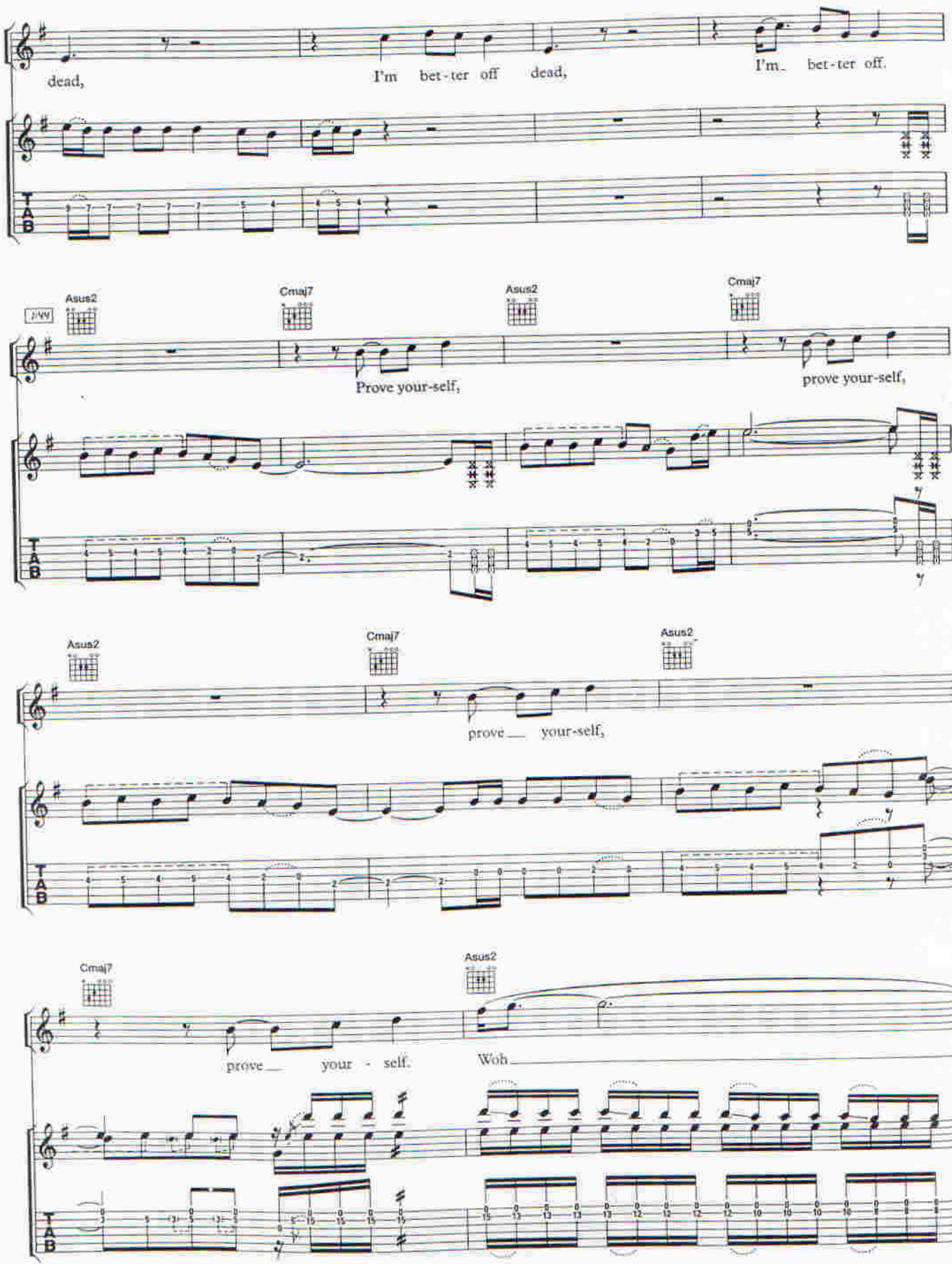
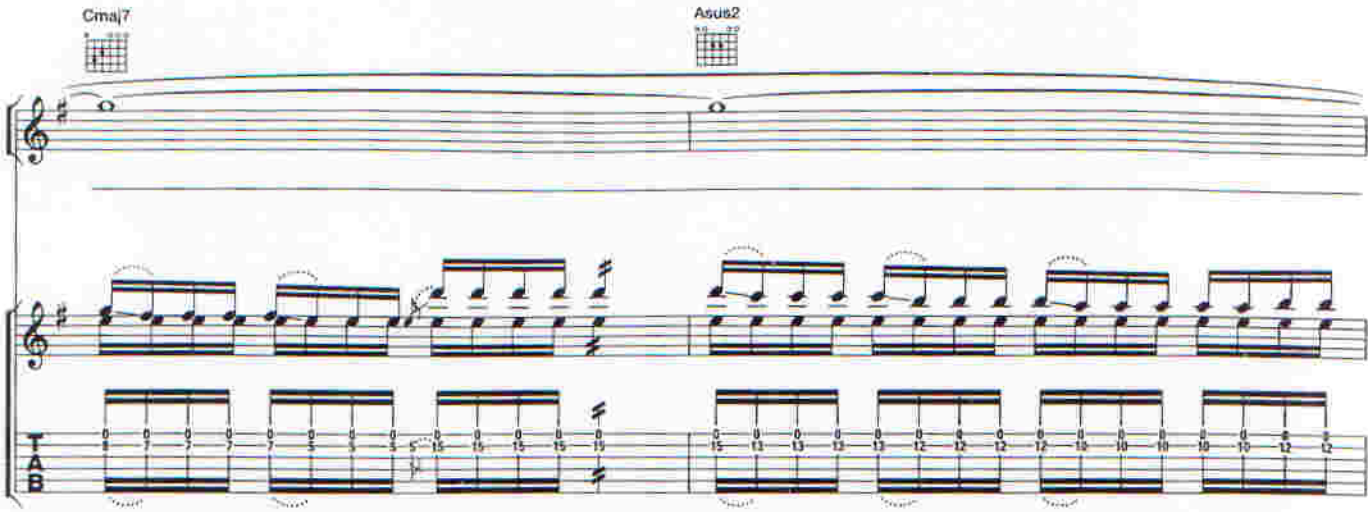
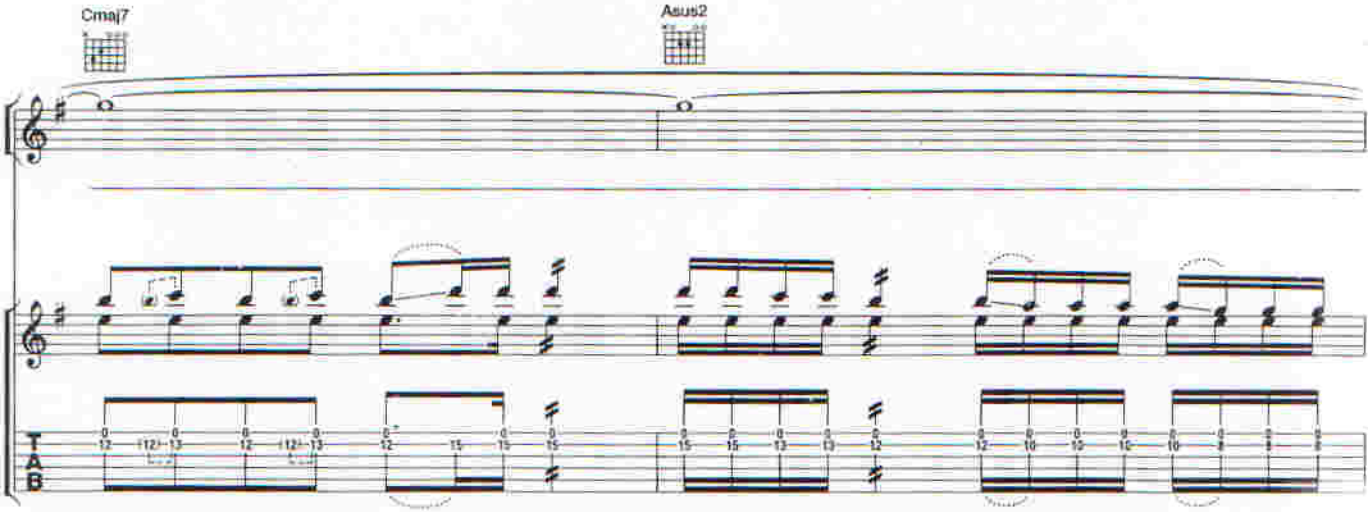
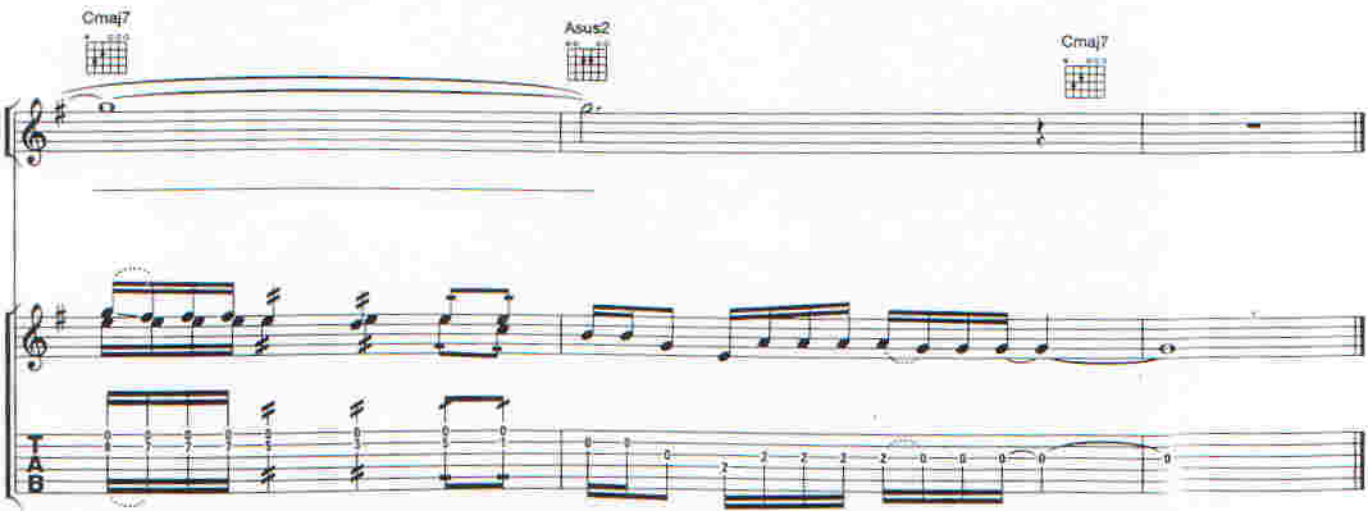
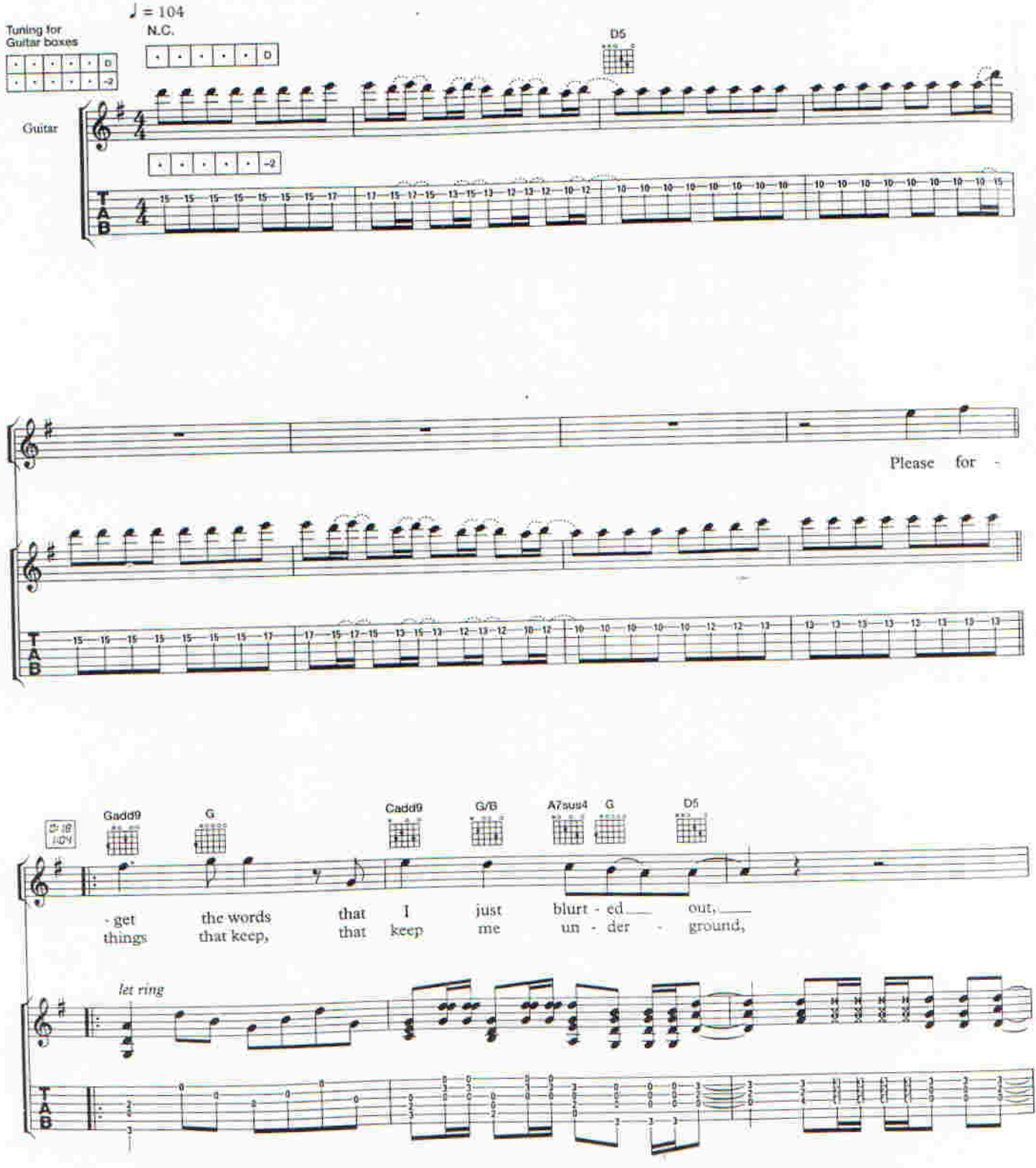

Asus2
Cmaj7
Asus2
Prove_ your-self,
Cmaj7
Asus2
Cmaj7
prove_ your-self,
prove_ your-self.
1.
Cmaj7
Asus2
G5
Cadd9
I want to breathe,
G5
G5
Cadd9
G5
I want to grow,
I'd say I want it but I don't_ know_ how. I
TAB

Cadd9
D
Dsus2
Em
Cadd9
G/B
work, I bleed, I beg, I pray, but I'm bet - ter off
Cadd9
G/B
Cadd9
G/B
dead, I'm bet-ter off dead, I'm bet-ter off.
2.
Cmaj7
G5
Cadd9
G5
Cadd9
8va
G5
G5
Cadd9
D
Em
Cadd9
I'm bet-ter off
8va
TAB

dead,
I'm bet-ter off dead,
I'm_ bet-ter off.
Asus2
Cmaj7
Asus2
Cmaj7
Prove your-self,
prove your-self,
Asus2
Cmaj7
Asus2
prove___ your-self,
Cmaj7
Asus2
prove___ your - self.
Woh___
TAB


Cmaj7
Asus2
T
A
B

Cmaj7
Asus2
T
A
B

Cmaj7
Asus2
Cmaj7
T
A
B

I CAN'T

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway,
Colin Greenwood and Edward O'Brien

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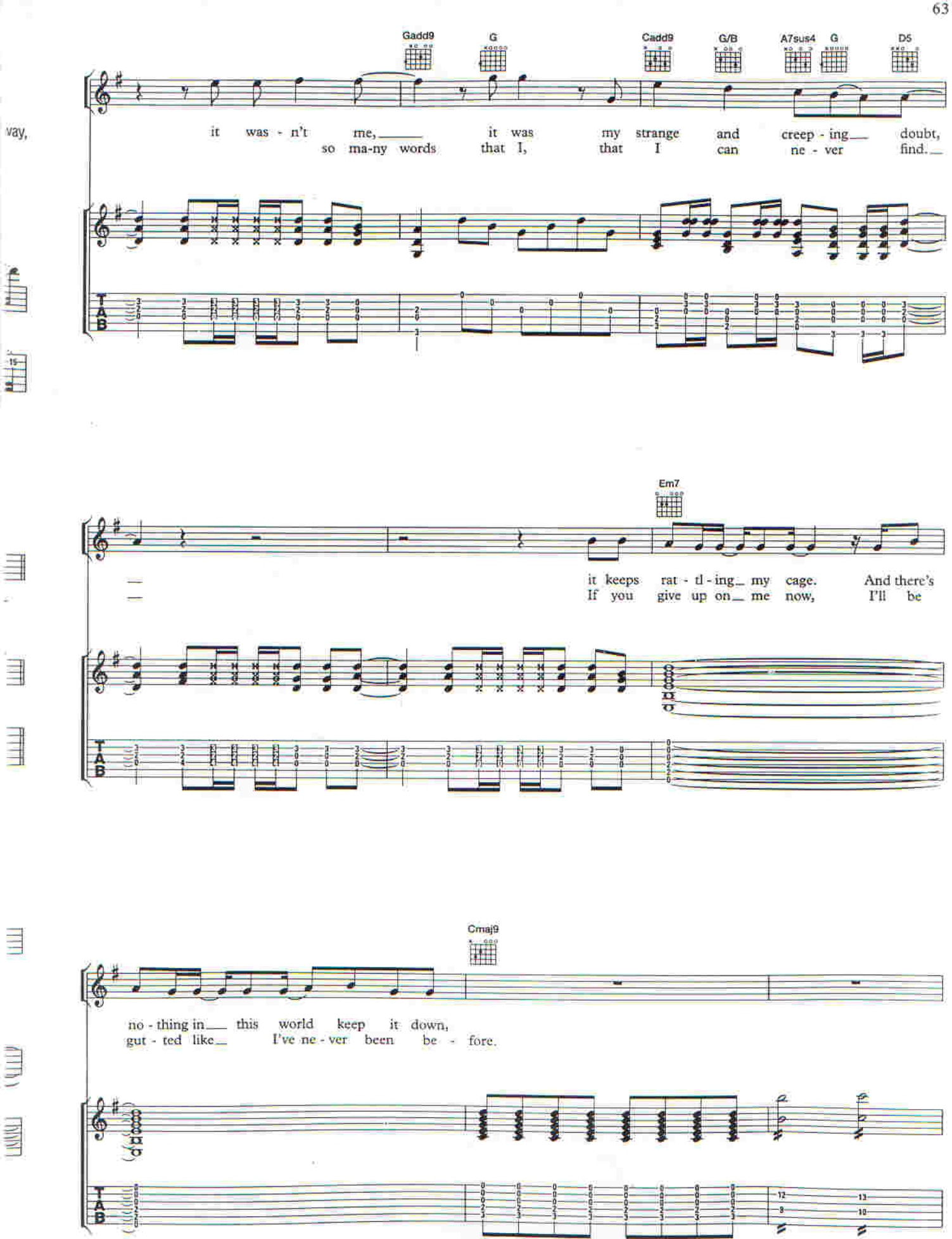
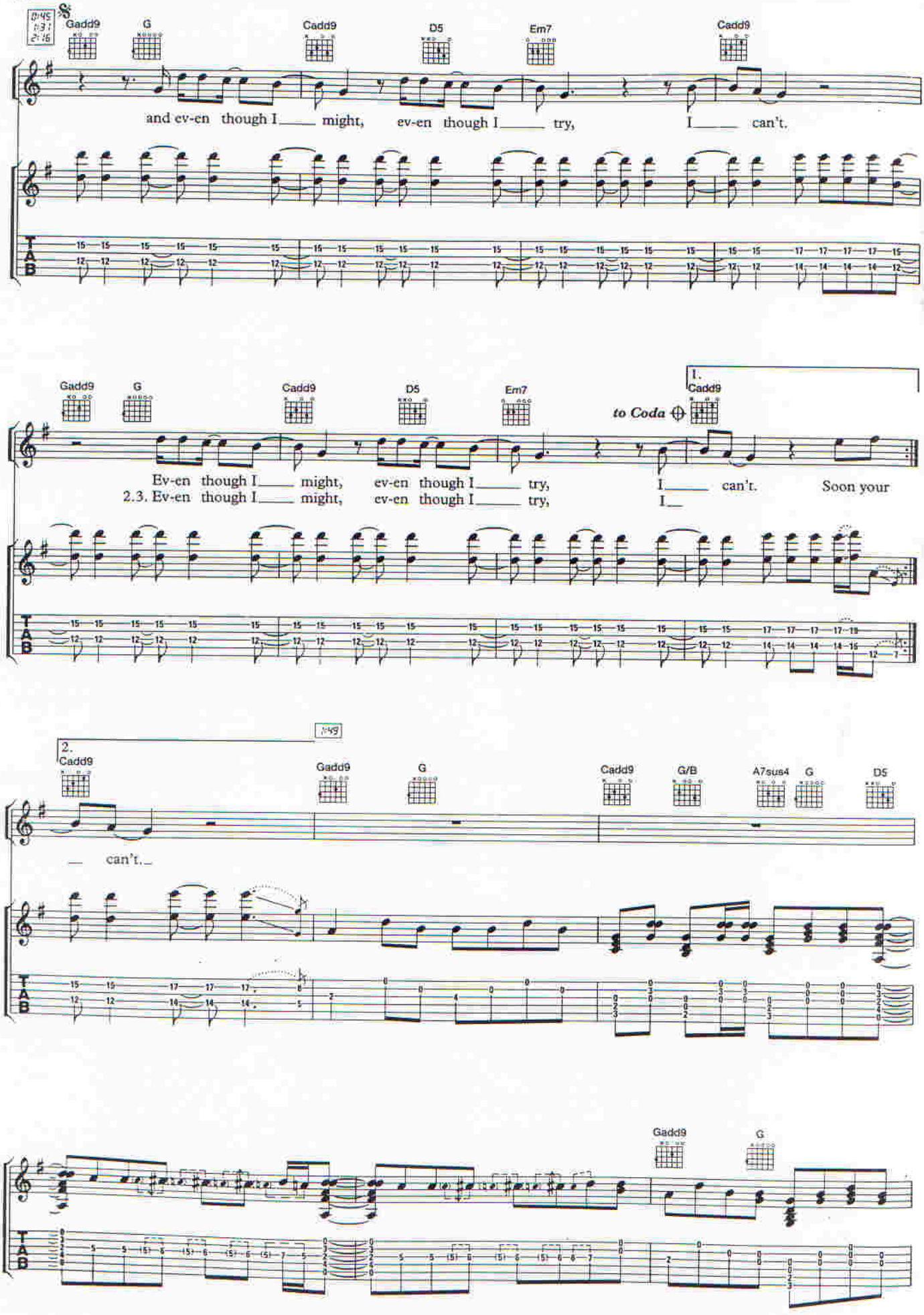
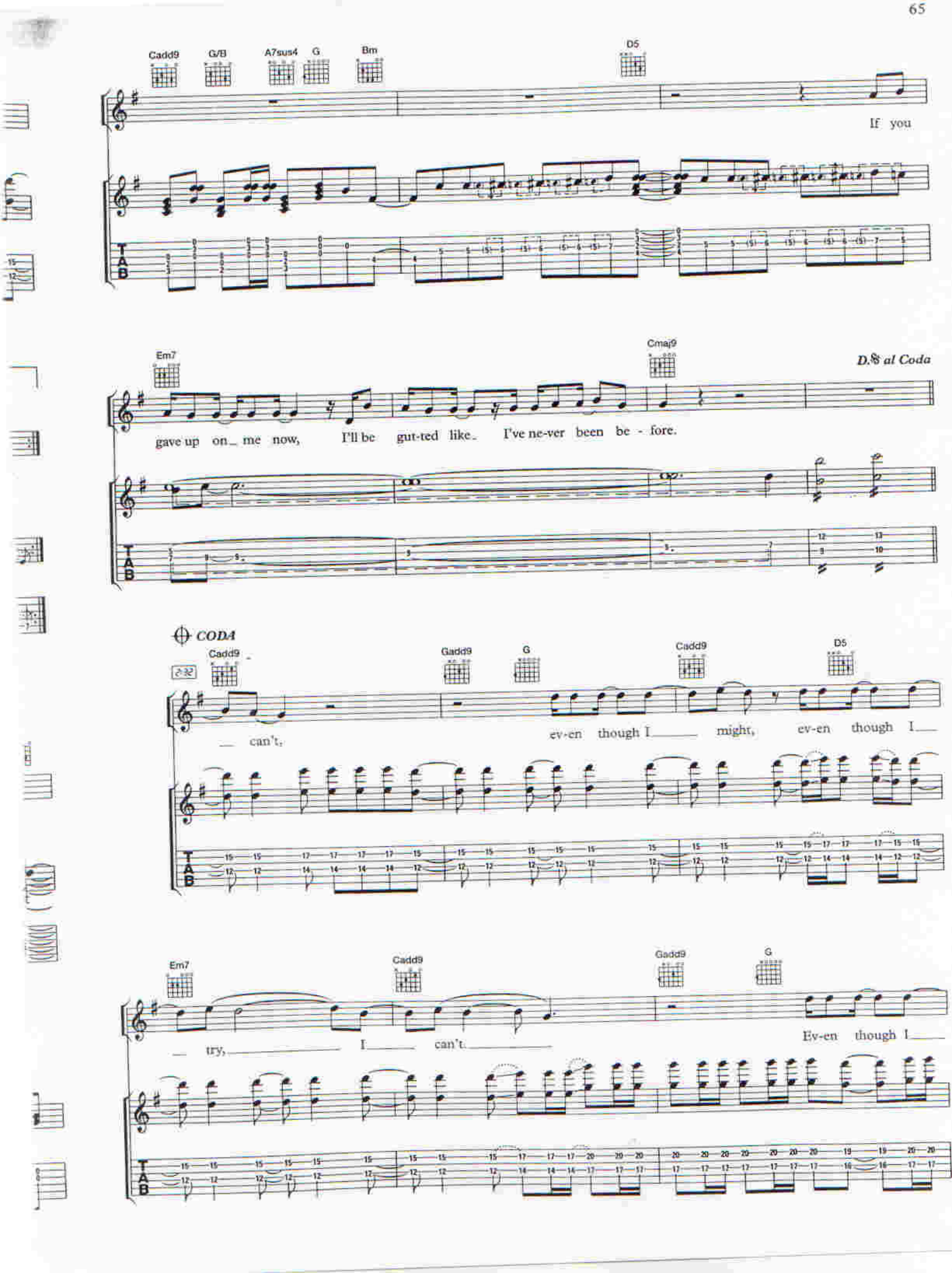
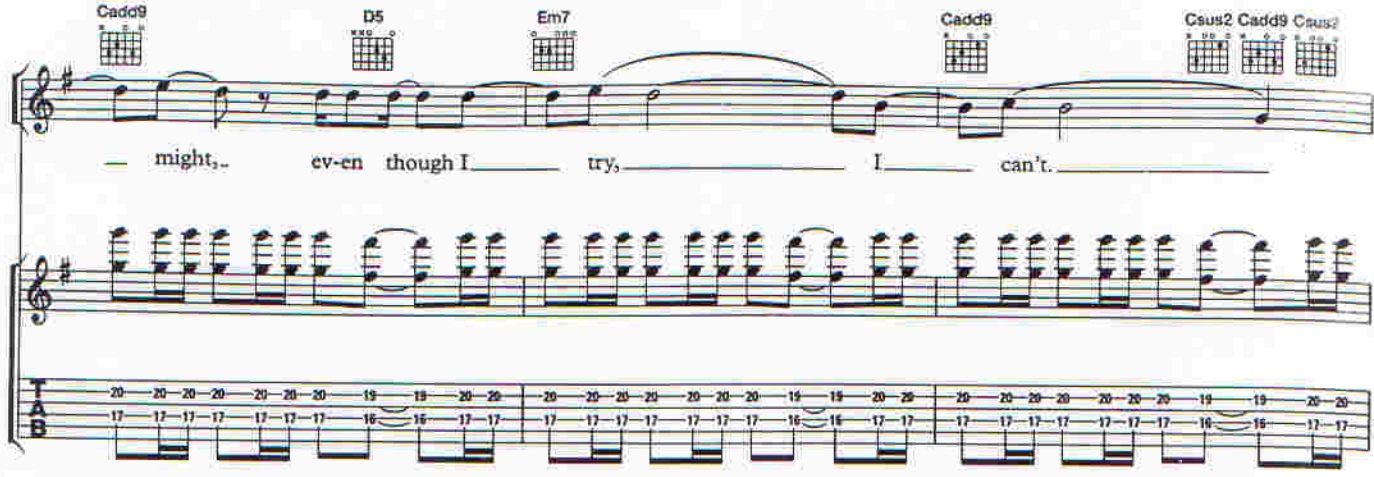
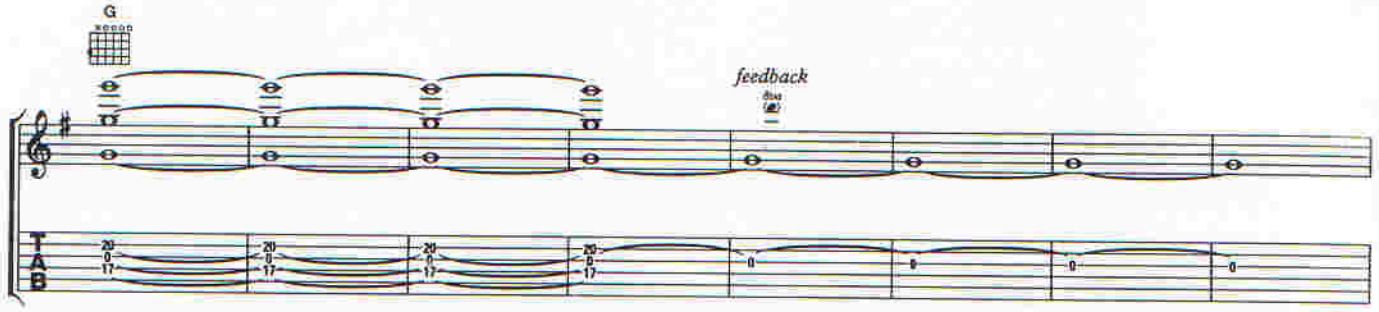
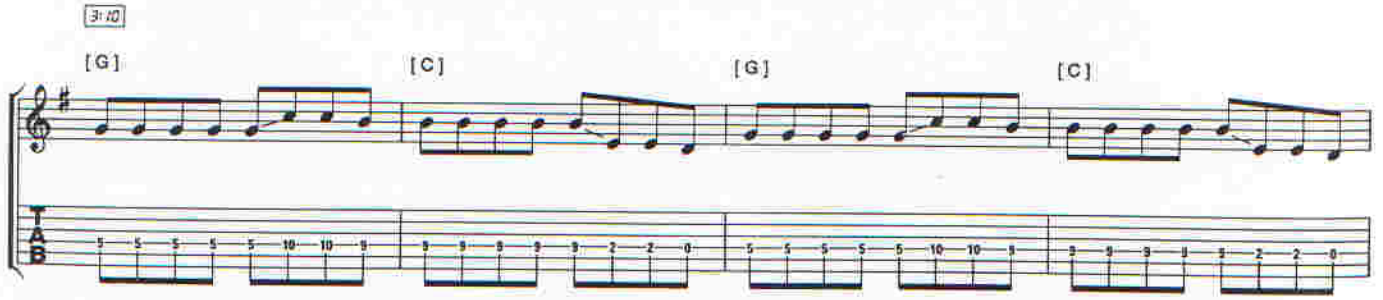
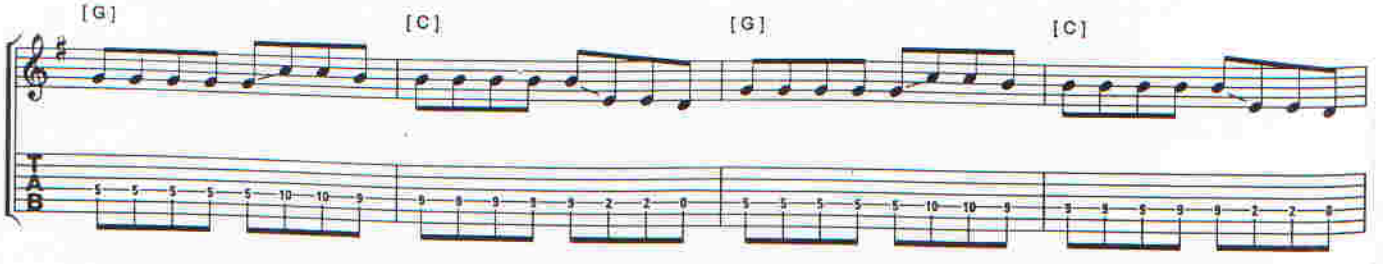
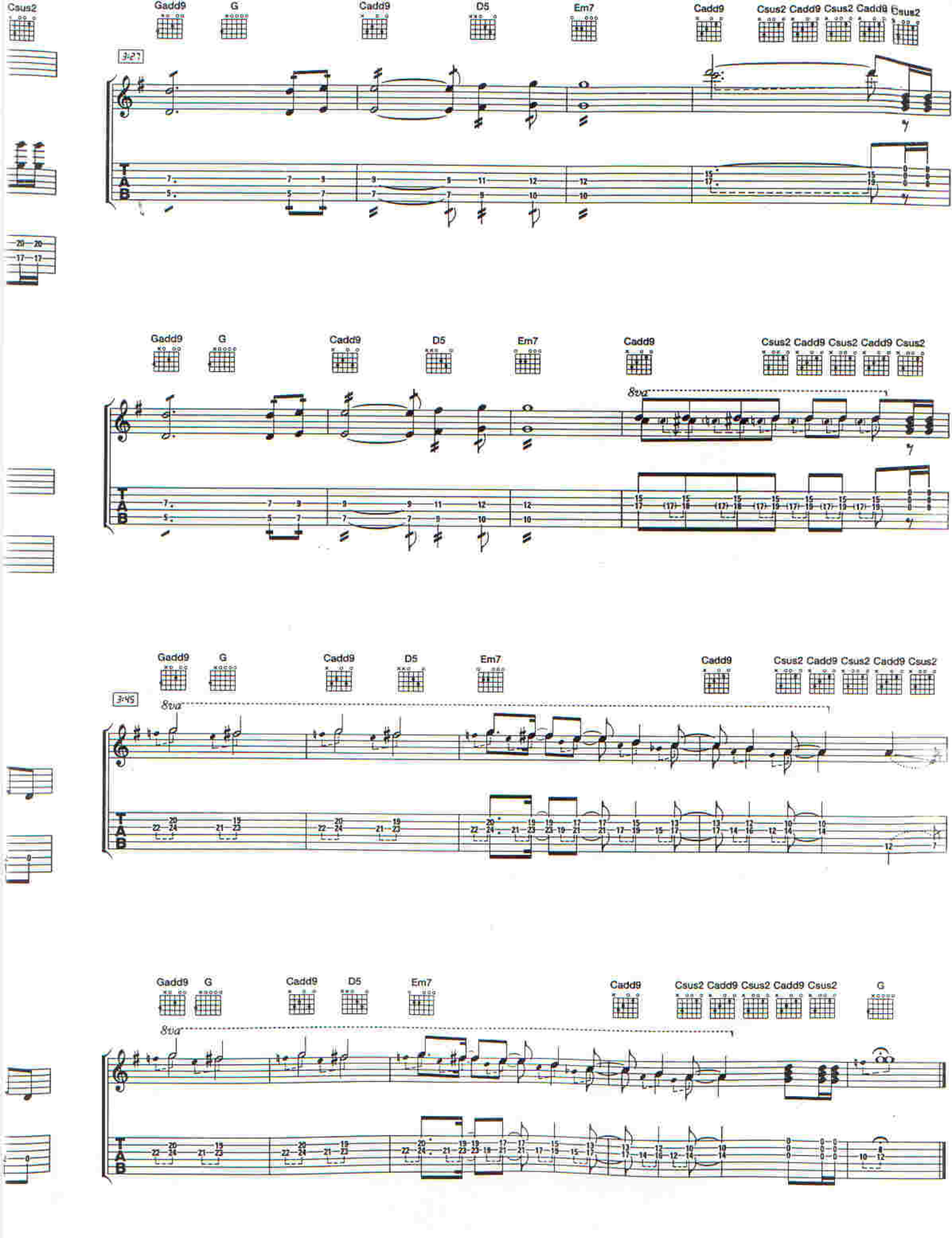

Gadd9
G
Cadd9
G/B
A7sus4
G
D5
it was - n't me, it was my strange and creep - ing doubt,
so ma-ny words that I, that I can ne - ver find.
Em7
it keeps rat - tl - ing my cage. And there's
If you give up on me now, I'll be
Cmaj9
no - thing in this world keep it down,
gut - ted like I've ne - ver been be - fore.
T
A
B

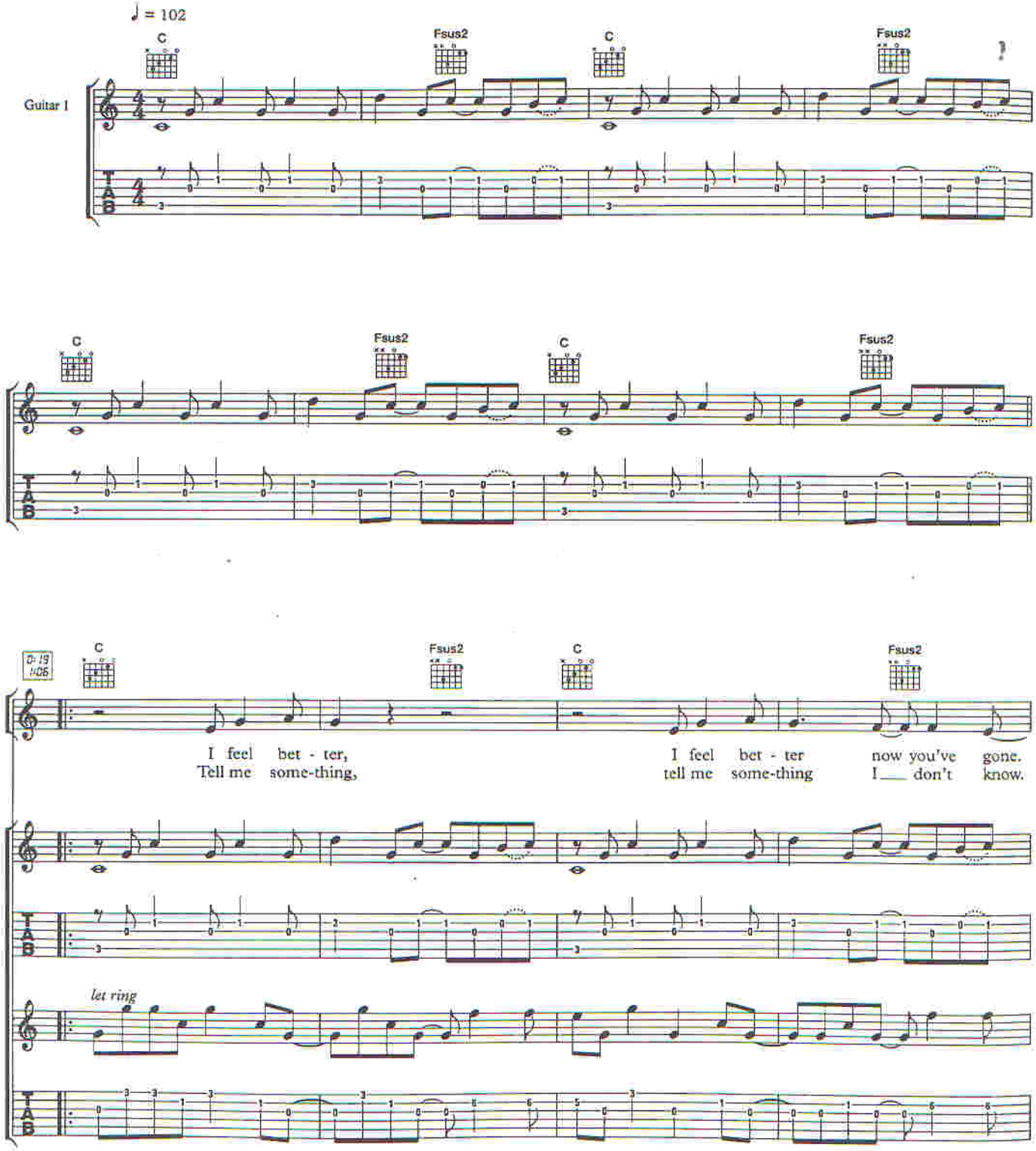

Gadd9
G
Cadd9
D5
Em7
Cadd9
and ev-en though I____ might, ev-en though I____ try, I____ can't.
Gadd9
G
Cadd9
D5
Em7
1.
Cadd9
to Coda
Ev-en though I____ might, ev-en though I____ try, I____ can't. Soon your
2.3. Ev-en though I____ might, ev-en though I____ try, I____
2.
Cadd9
Gadd9
G
Cadd9
G/B
A7sus4
G
D5
can't.
Gadd9
G
T
A
B


Cadd9
G/B
A7sus4
G
Bm
D5
If you
Em7
Cmaj9
D.S. al Coda
gave up on me now, I'll be gut-ted like I've ne-ver been be - fore.
CODA
Cadd9
Gadd9
G
Cadd9
D5
can't, ev-en though I might, ev-en though I
Em7
Cadd9
Gadd9
G
try, I can't. Ev-en though I
T
A
B


Cadd9
D5
Em7
Cadd9
Csus2 Cadd9 Csus2
might, ev-en though I try, I can't.


G
feedback

3:10
[G]
[C]
[G]
[C]

[G]
[C]
[G]
[C]

Csus2
Gadd9
G
Cadd9
D5
Em7
Cadd9
Csus2 Cadd9 Csus2 Cadd9 Csus2
3:27
Gadd9
G
Cadd9
D5
Em7
Cadd9
Csus2 Cadd9 Csus2 Cadd9 Csus2
8va
Gadd9
G
Cadd9
D5
Em7
Cadd9
Csus2 Cadd9 Csus2 Cadd9 Csus2
3:45
8va
Gadd9
G
Cadd9
D5
Em7
Cadd9
Csus2 Cadd9 Csus2 Cadd9 Csus2
G
8va

LURGEE

Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway,
Colin Greenwood and Edward O'Brien

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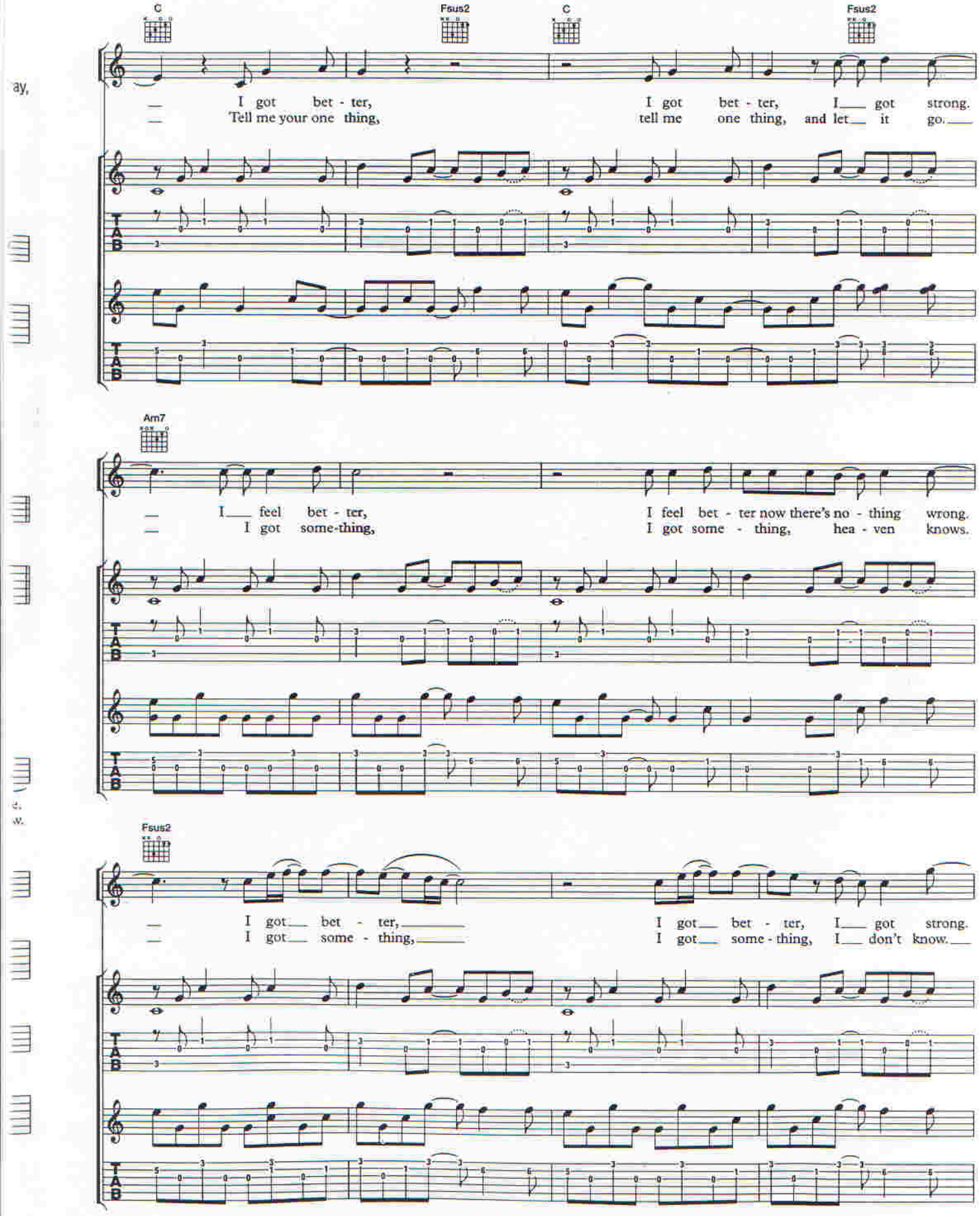
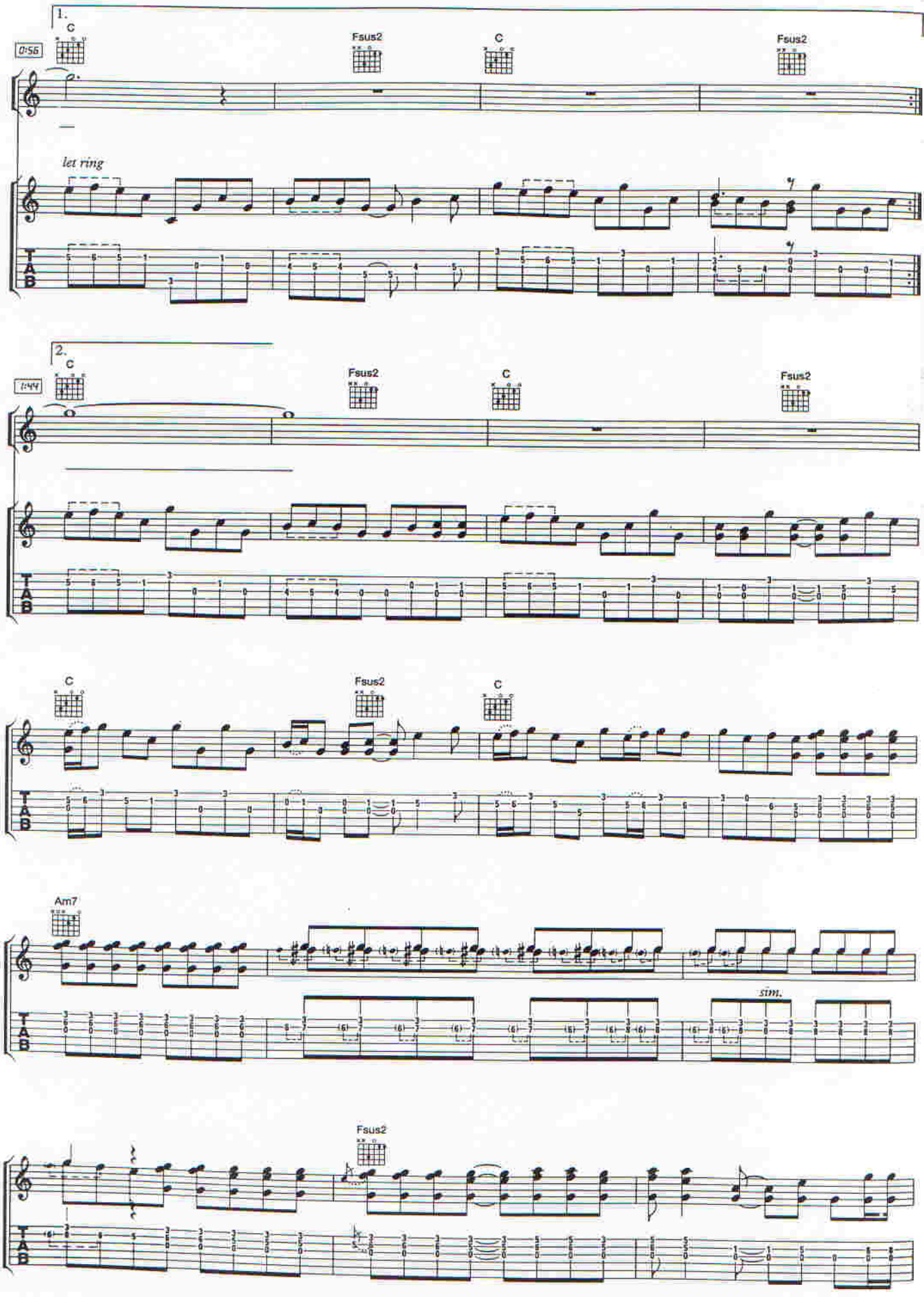
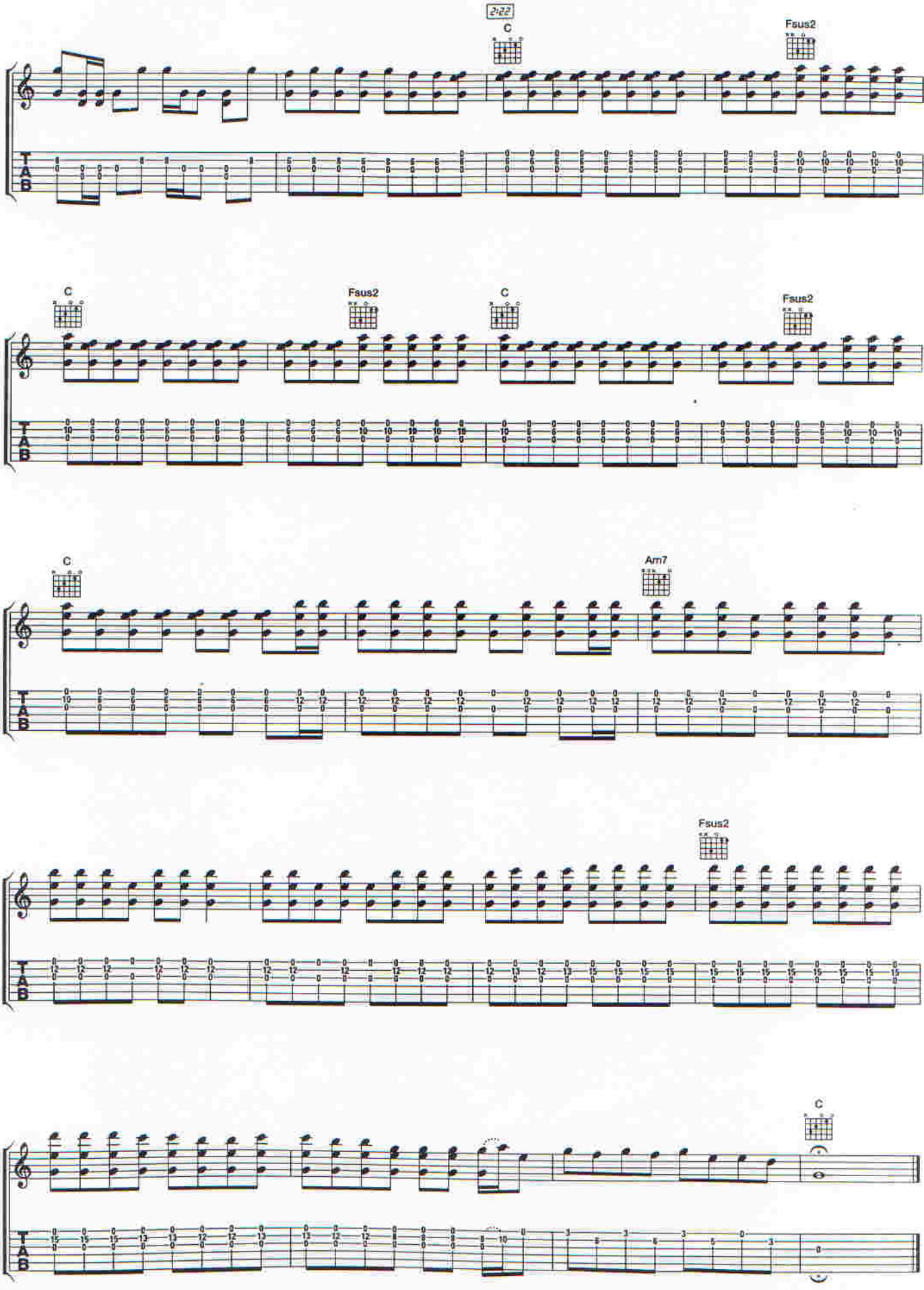
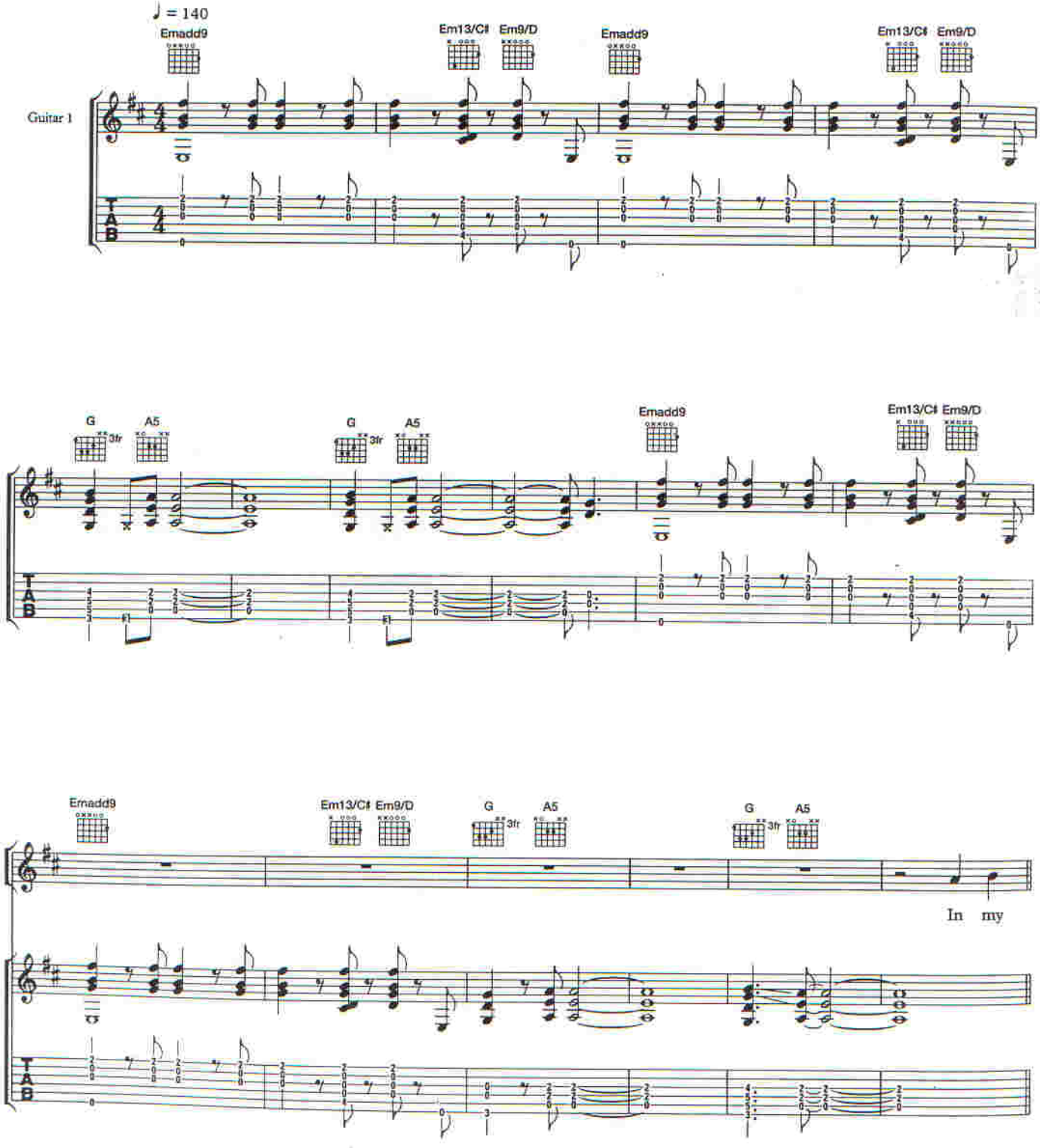
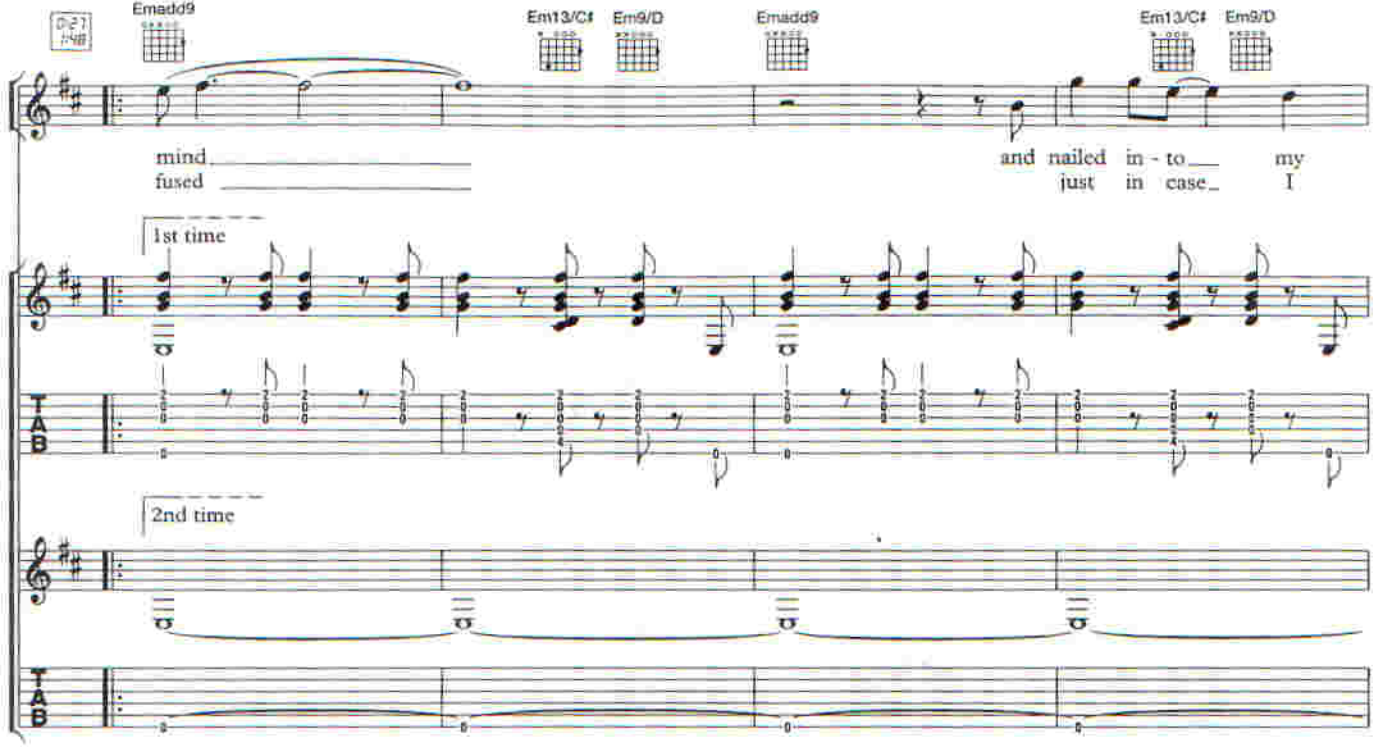
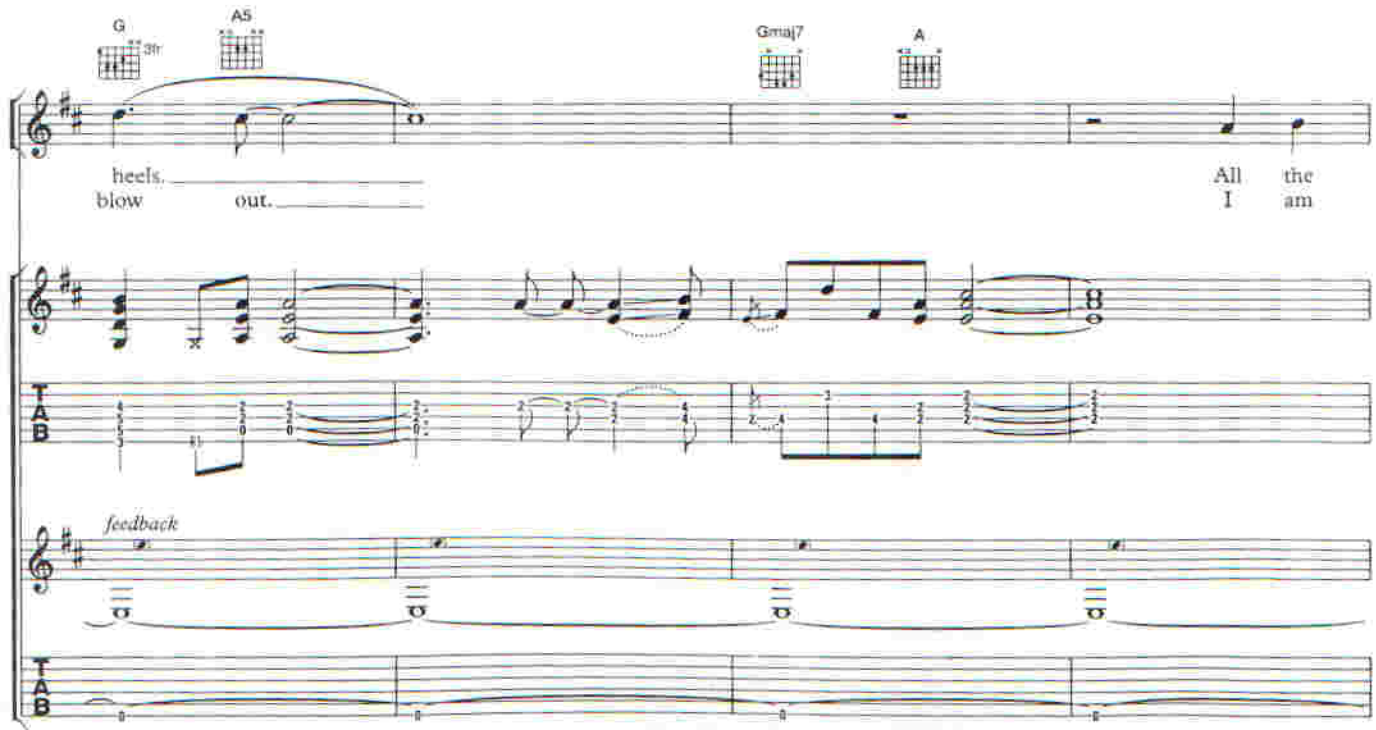
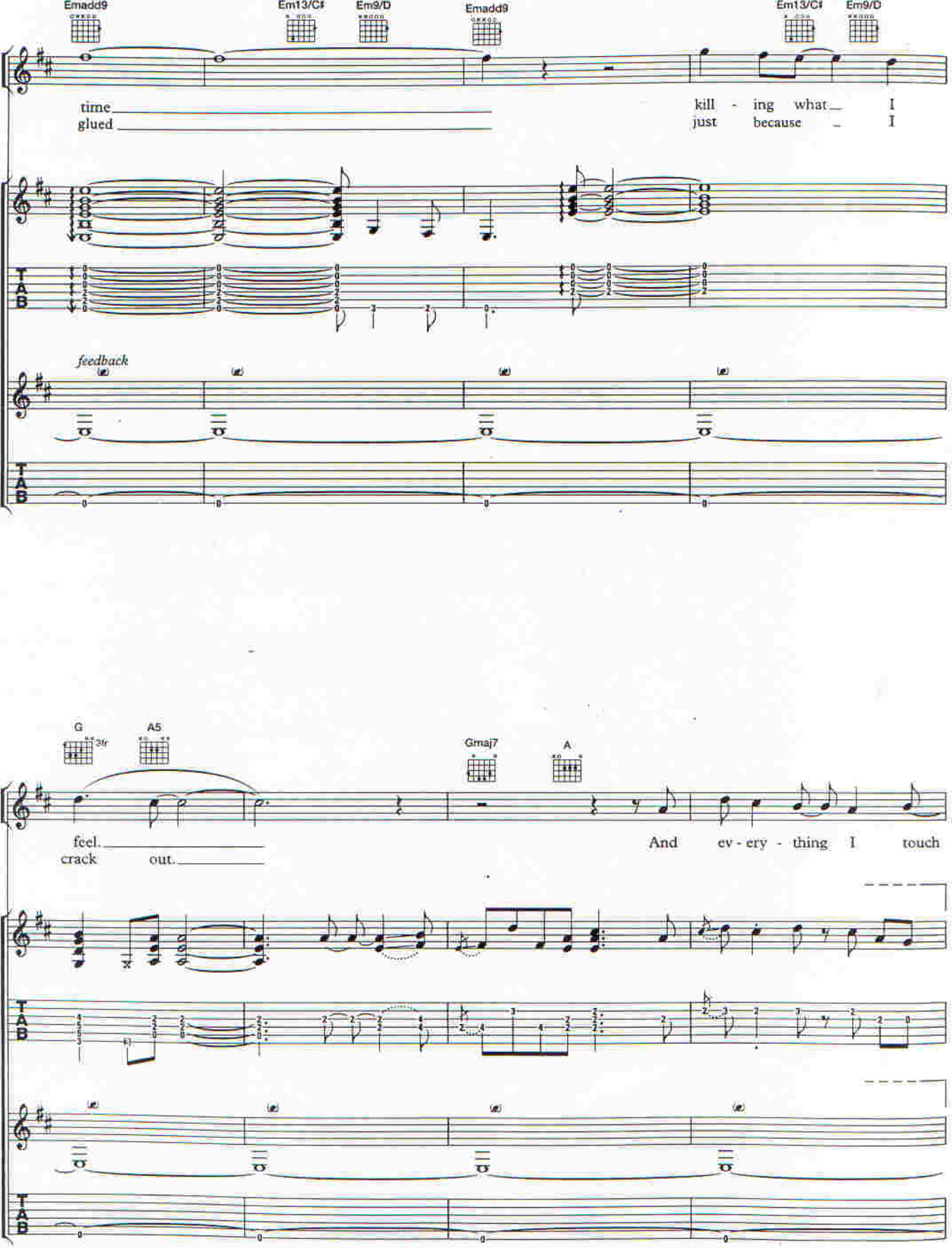
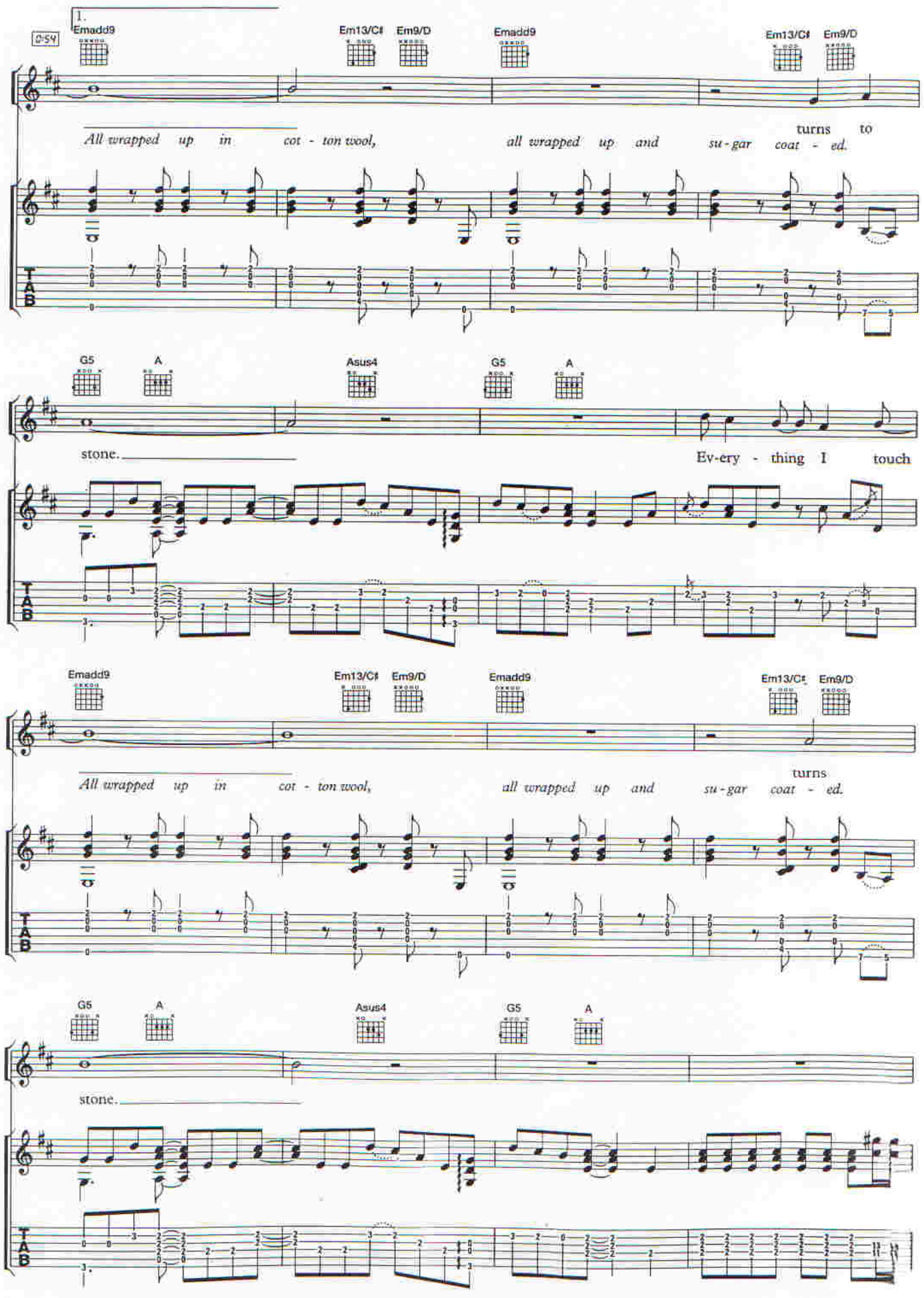

C
Fsus2
C
Fsus2
I got bet - ter, I got bet - ter, I got strong.
Tell me your one thing, tell me one thing, and let it go.
Am7
I feel bet - ter, I feel bet - ter now there's no - thing wrong.
I got some-thing, I got some - thing, hea - ven knows.
Fsus2
I got bet - ter, I got bet - ter, I got strong.
I got some - thing, I got some - thing, I don't know.
T
A
B

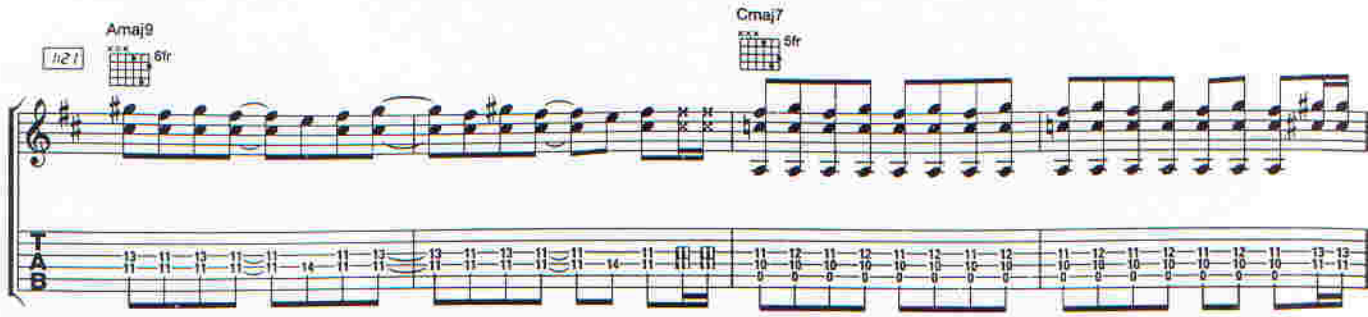

1.
C
0:56
Fsus2
C
Fsus2
let ring
2.
C
1:44
Fsus2
C
Fsus2
C
Fsus2
C
Am7
sim.
Fsus2
T
A
B

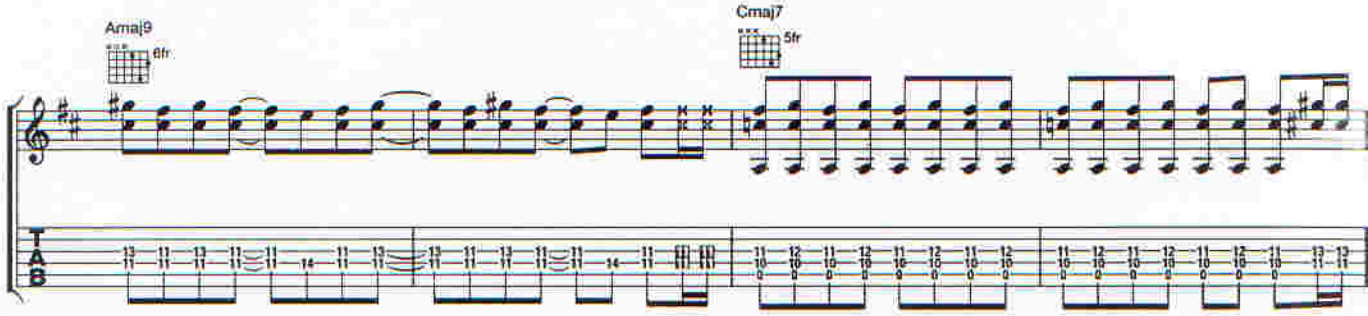

2122
C
Fsus2
C
Fsus2
C
Fsus2
C
Am7
Fsus2
C

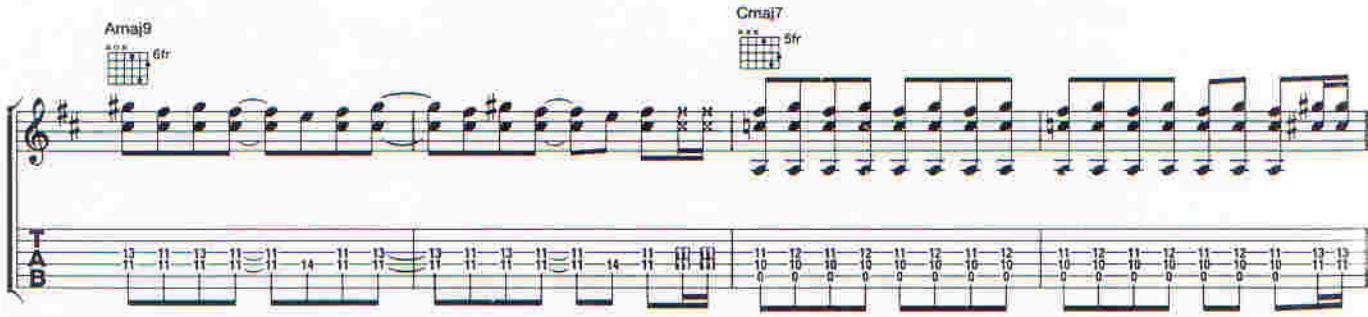
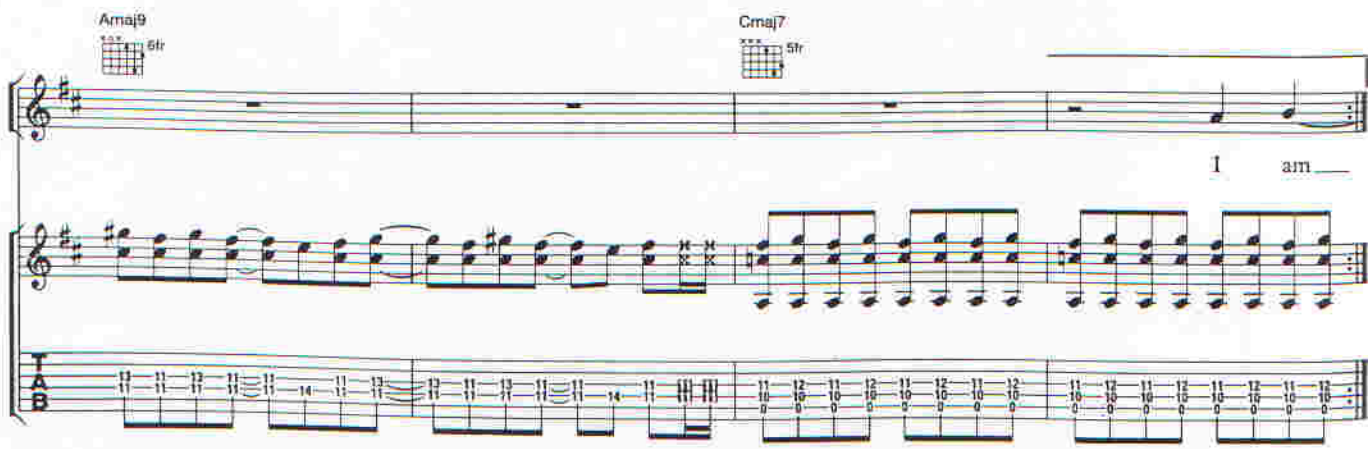
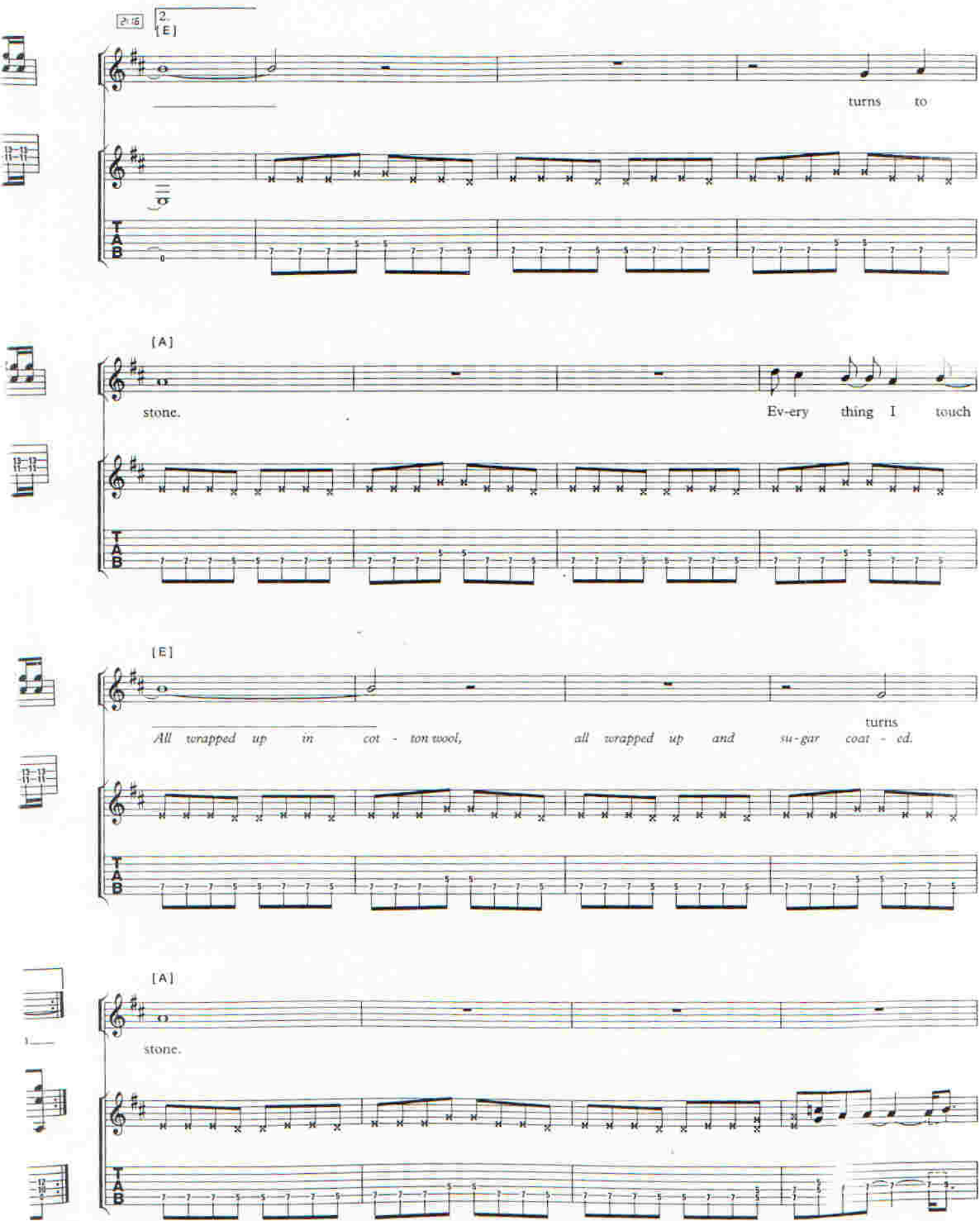
BLOW OUT

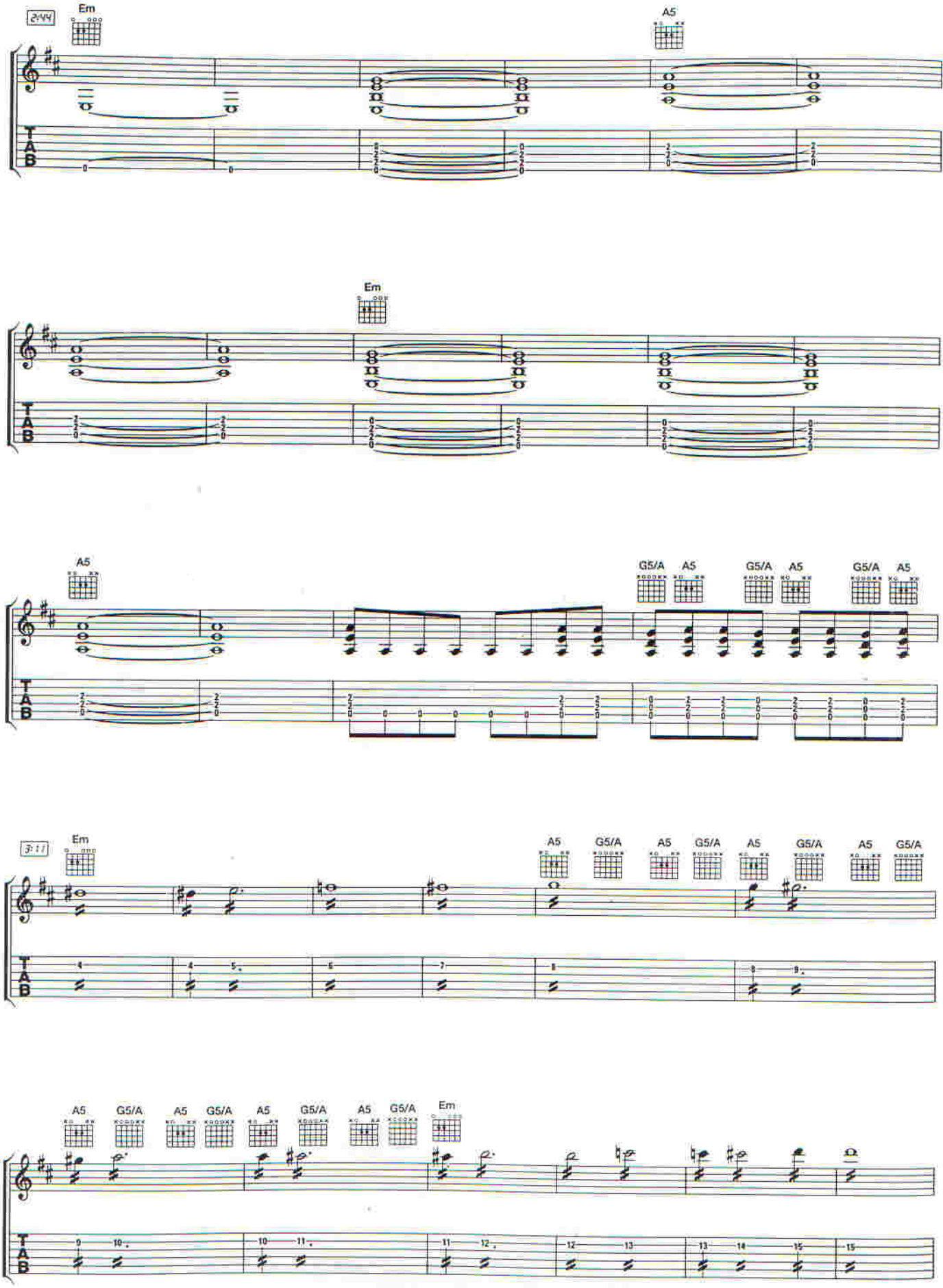
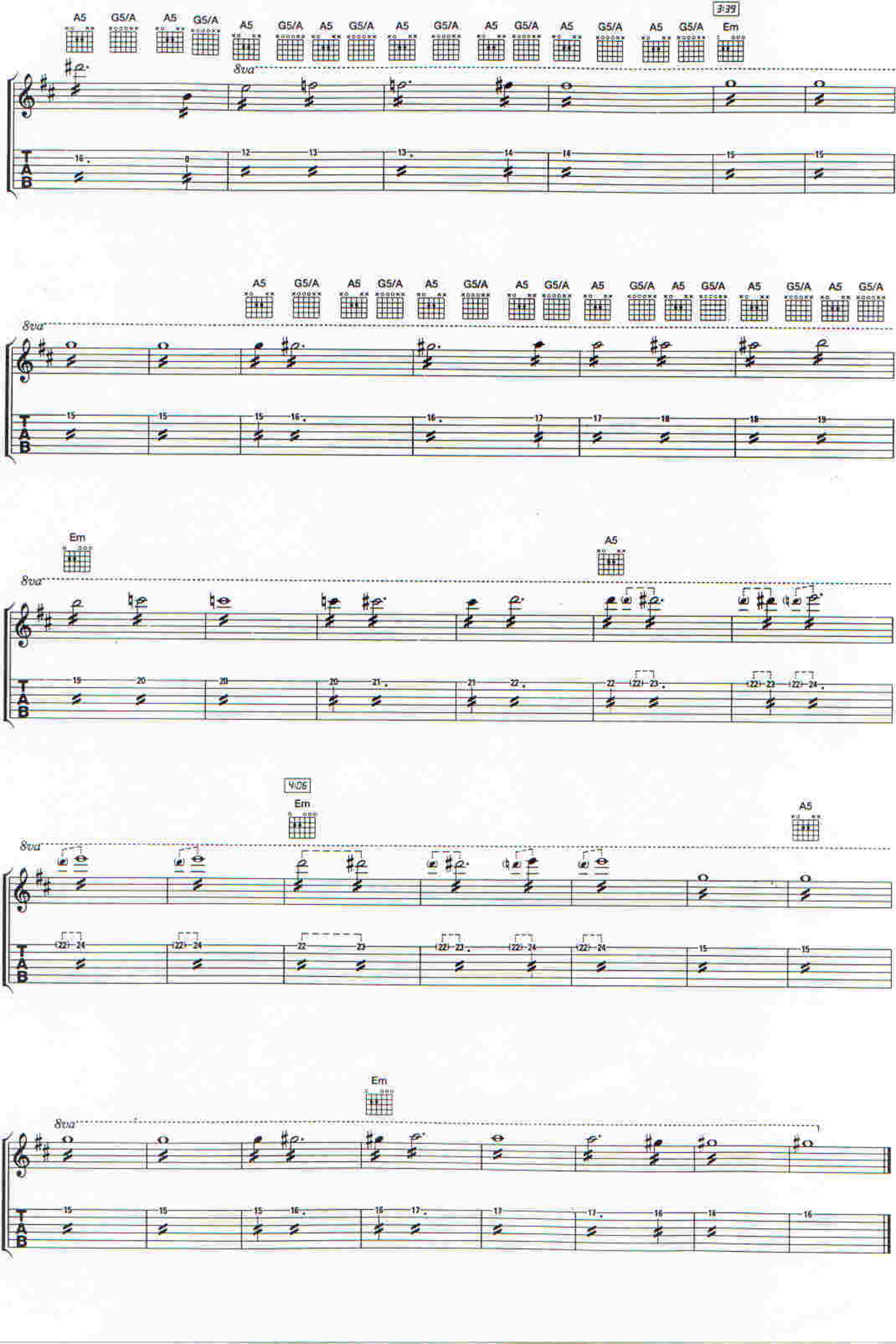
Words and Music by
Thomas Yorke, Jonathan Greenwood, Philip Selway,
Colin Greenwood and Edward O'Brien

© 1993 Warner/Chappell Music Ltd, London W1Y 3FA

Emadd9
Em13/C♯
Em9/D
Emadd9
Em13/C♯
Em9/D
mind
fused
and nailed in - to my
just in case I
1st time
2nd time
TAB

G
3fr
A5
Gmaj7
A
heels.
blow out.
All the
I am
feedback
TAB

Emadd9
Em13/C♯
Em9/D
Emadd9
Em13/C♯
Em9/D
time
glued
kill - ing what I
just because I
feedback
G
3fr
A5
Gmaj7
A
feel.
crack out.
And ev - ery - thing I touch


1.
Emadd9
Em13/C♯
Em9/D
Emadd9
Em13/C♯
Em9/D
All wrapped up in cot - ton wool, all wrapped up and su - gar coat - ed.
turns to
G5
A
Asus4
G5
A
stone.
Ev-ery - thing I touch
Emadd9
Em13/C♯
Em9/D
Emadd9
Em13/C♯
Em9/D
All wrapped up in cot - ton wool, all wrapped up and su - gar coat - ed.
turns
G5
A
Asus4
G5
A
stone.


Amaj9
6fr
Cmaj7
5fr
T
A
B

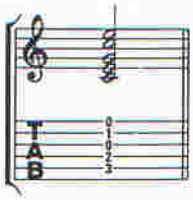

Amaj9
6fr
Cmaj7
5fr
T
A
B

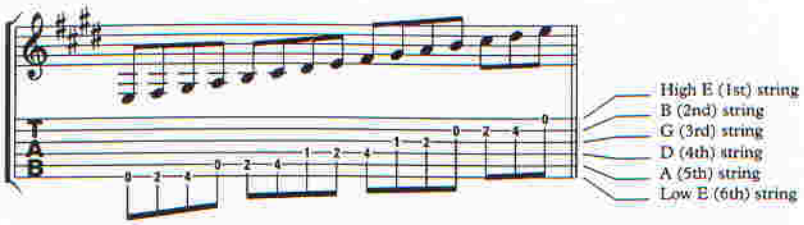

Amaj9
6fr
Cmaj7
5fr
T
A
B

Amaj9
6fr
Cmaj7
5fr
I
am
T
A
B

2.
[E]
turns to
[A]
stone.
Ev-ery thing I touch
[E]
All wrapped up in cot - ton wool,
turns
all wrapped up and su-gar coat - ed.
[A]
stone.
TAB


2:44
Em
A5
Em
A5
G5/A
A5
G5/A
A5
G5/A
A5
3:11
Em
A5
G5/A
A5
G5/A
A5
G5/A
A5
G5/A
A5
G5/A
A5
G5/A
A5
G5/A
Em
T
A
B

A5
G5/A
3:39
Em
8va
T
A
B

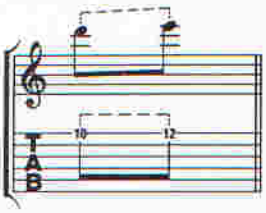
Notation and Tablature Explained

Open C chord

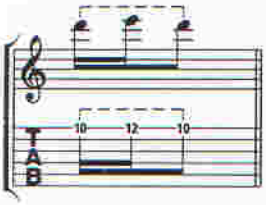


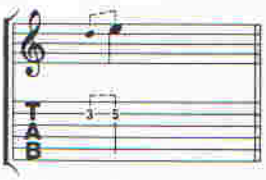
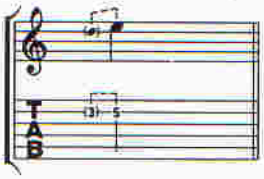
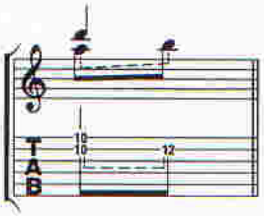
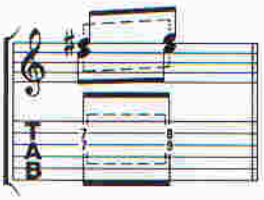
Scale of E major

Bent Notes

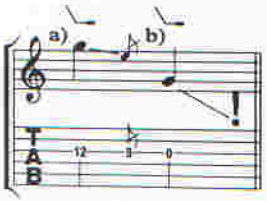
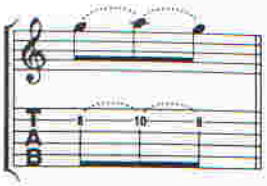
The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol ⌜ ⌝. If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:

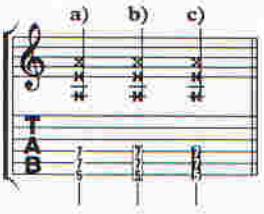


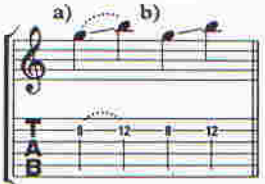
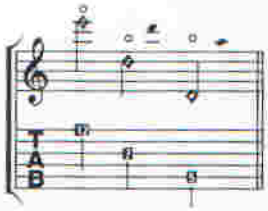
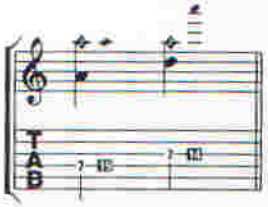
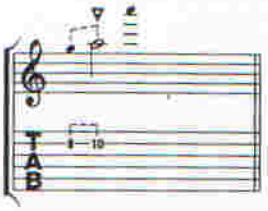
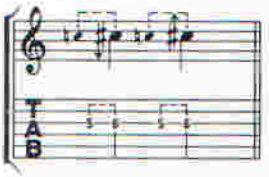
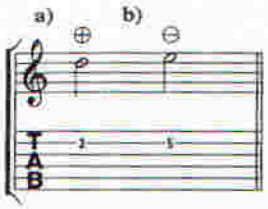
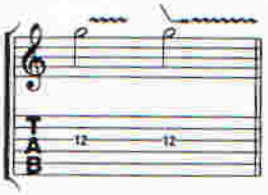
Example 1
Play the D, bend up one tone (two half-steps) to E.

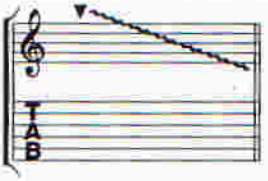


Example 2
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.

Example 3
Fast bend: Play the D, then bend up one tone to E as quickly as possible.

Example 4
Pre-bend: fret the D, bend up one tone to E, then pick.

Example 5
Play the A and D together, then bend the B-string up one tone to sound B.

Example 6
Play the D and F♯ together, then bend the G-string up one tone to E, and the B-string up a semitone to G.

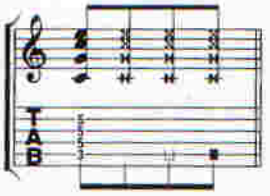
Additional guitaristic techniques have been notated as follows:

Tremolo Bar
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.

Hammer on and Pull off
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



Mutes
a) Right hand mute
Mute strings by resting the right hand on the strings just above the bridge.
b) Left hand mute
Damp the strings by releasing left hand pressure just after the notes sound.
c) Unpitched mute
Damp the strings with the left hand to produce a percussive sound.

Glissando
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.

Natural Harmonics
Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.

Artificial Harmonics
Fret the lowest note, touch string over fret indicated by diamond notehead and pick. Small notes show the resultant pitch.

Pinch Harmonics
Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.

Microtones
A downwards arrow means the written pitch is lowered by less than a semitone; an upwards arrow raises the written pitch.

Slide Guitar
a) Play using slide.
b) Play without slide.

Vibrato
Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.

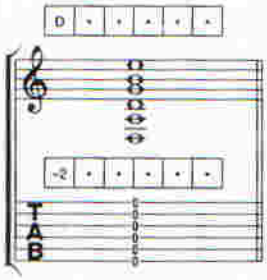


Pick Scratch
Scrape the pick down the strings – this works best on the wound strings.



Repeated Chords
To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

Special Tunings
Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '•' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.



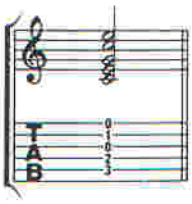
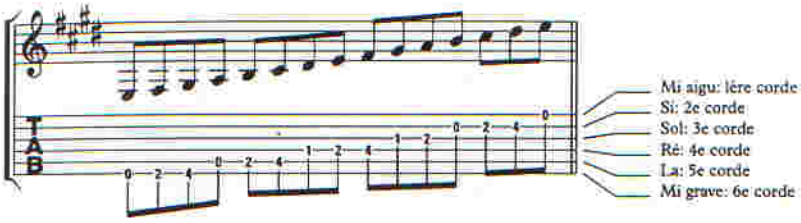
Tune the low E (6th) string down one tone (two half-steps) to D.

Chord naming
The following chord naming convention has been used:

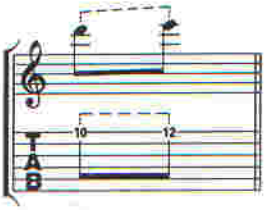
Where there is no appropriate chord box, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis: [C]

Where it was not possible to transcribe a passage, the symbol ~ appears.

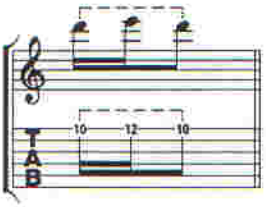
Indications sur la notation musicale et les tablatures

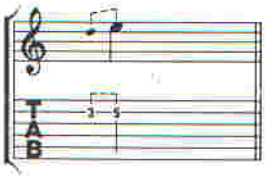
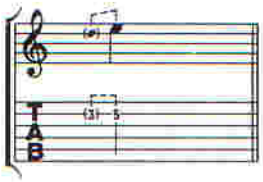
Accord de Do majeur ouvert

Gamme de Mi majeur

Bending

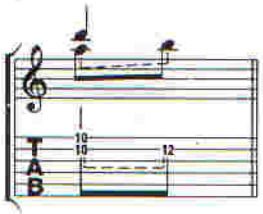
La note correspondant à la case sur laquelle on pose le doigt est toujours indiquée en premier. Les variations de hauteur sont obtenues en poussant sur la corde et sont indiquées par le symbole: ⌒. En cas de doute sur la hauteur à atteindre, le fait de jouer les notes indiquées sans pousser sur la corde permet de trouver ensuite la bonne hauteur. Les examples suivants démontrent les techniques de bending les plus courantes.

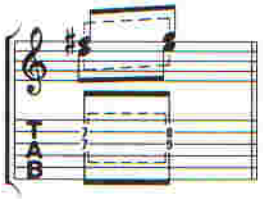


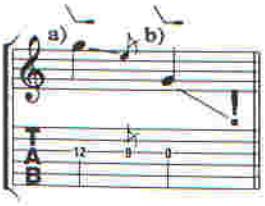
Exemple 1
Jouez la note Ré et poussez la corde d'un ton (deux demi-tons) pour atteindre le Mi.

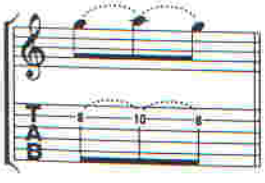


Exemple 2
Jouez le Ré, poussez sur la corde pour atteindre le Mi un ton plus haut, relâchez ensuite pour revenir au Ré. Seule la première note est jouée avec le médiator.

Exemple 3
'Fast Bend': jouez le Ré et poussez le plus rapidement possible pour atteindre le Mi.

Exemple 4
'Pre-bend': posez le doigt sur la case de Ré, poussez d'un ton pour atteindre le Mi avant de jouer la note.

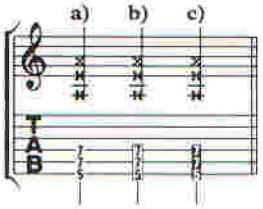


Exemple 5
Jouez La et Ré simultanément; poussez ensuite sur la corde de Si pour atteindre la note Si.

Exemple 6
Jouez Ré et Fa♯ simultanément; poussez la corde de Sol d'un ton vers le Mi, et la corde de Si d'un demi-ton vers le Sol.

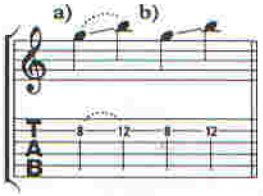
D'autres techniques de guitare sont notées de la façon suivante:

Emploi du levier de vibrato
Modifiez la hauteur du son avec le levier de vibrato. Lorsque c'est possible, la note à atteindre est indiquée.
a) Jouez le Sol et appuyez sur le levier de vibrato pour atteindre le Mi.
b) Jouez un Sol à vide et détendez le plus possible la corde avec le levier de vibrato pour rendre un effect de 'bombe qui tombe' (divebomb).

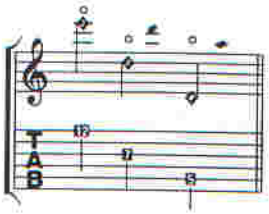
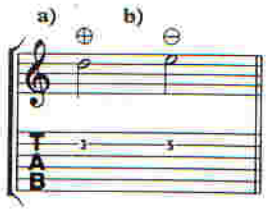
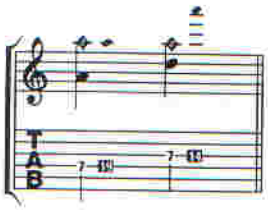
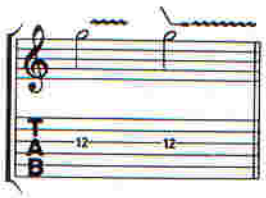


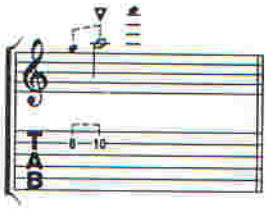
Hammer On et Pull Off
Jouez la première note; frappez la corde sur la touche (Hammer On) pour obtenir la seconde note, et relâchez la seconde note en tirant sur la corde (Pull Off) pour obtenir la troisième note. Seule la première note est done jouée avec le médiator.



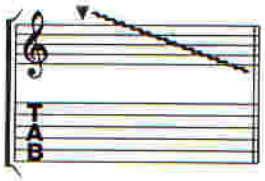
Mutes (étouffements)
a) Mute de la main droite
Etouffez en posant la main droite sur les cordes, au-dessus du chevalet.
b) Mute de la main gauche
Relâchez la pression sur la corde juste après avoir joué la note.
c) Mute sans hauteur définie
Etouffez les cordes avec la main gauche pour obtenir un son de percussion.

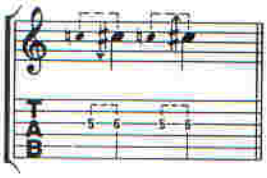


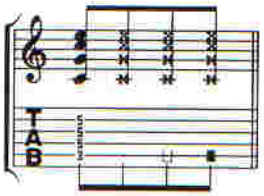
Glissando
a) Jouez la première note avec le médiator, faites sonner la seconde note en ne faisant que glisser le doigt sur la corde.
b) Comme ci-dessus, mais en attaquant également la seconde note avec le médiator.

Harmoniques naturelles
Posez le doigt sur la corde au dessus de la barrette indiquée, et jouez avec le médiator pour obtenir un son cristallin. Le cas échéant, une petite note indique la hauteur du son que l'on doit obtenir.

Guitare Slide
a) Note jouée avec le slide.
b) Note jouée sans le slide.

Harmoniques artificielles
Posez le doigt (main gauche) sur la note la plus basse: effleurez la corde avec l'index de la main droite au-dessus de la barrette indiquée par la note en forme de losange, tout en actionnant le médiator. La petite note indique la hauteur du son que l'on doit obtenir.

Effet de Vibrato
Jouez le vibrato soit avec le doigt sur la corde (main gauche), soit avec le levier de vibrato. Comme le vibrato est une affaire de technique et de goût personnels, il n'est indiqué que quand cela est vraiment nécessaire.



Harmoniques pincées
Appuyez le doigt sur la corde de la façon habituelle, mais utilisez conjointement le médiator et l'index de la main droite de façon à obtenir une harmonique aiguë. Les petites notes indiquent la hauteur du son que l'on doit obtenir.

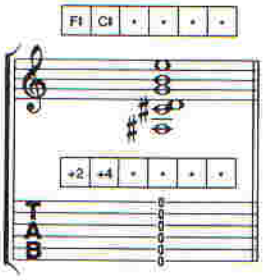


Scratch
Faites glisser le médiator du haut en bas de la corde. Le meilleur effet est obtenu avec des cordes filetées.

Quarts de ton
Une flèche dirigée vers le bas indique que la note est baissée d'un quart-de-ton. Une flèche dirigée vers le haut indique que la note est haussée d'un quart-de-ton.

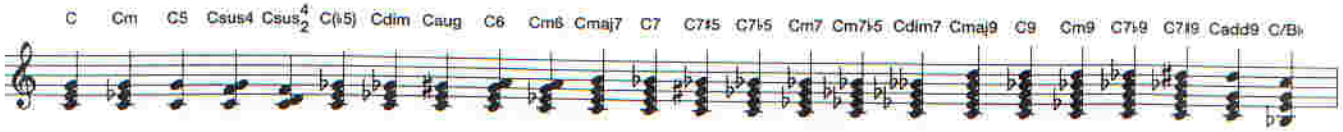


Accords répétés
Pour faciliter la lecture des parties de guitare rythmique, les chiffres de tablature sont omis quand l'accord est répété. L'example montre successivement un accord de Do majeur joué de façon normale, un 'mute' de la main droite, un 'mute' de la main gauche et un 'mute' sans hauteur définie.

Accordages spéciaux
Les accordages non-standards sont indiqués par six cases, chacune représentant une corde (de gauche à droite), de la plus grave à la plus aiguë. Un tiret indique que la tension de la corde correspondante ne doit pas être altérée. Un nom de note indique la nouvelle note à obtenir. Pour les tablatures, les chiffres indiqués dans les cases représentent le nombre de demi-tons dont ou doit désaccorder la corde, vers le haut ou vers le bas.



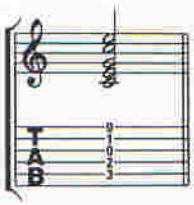
Accordez la corde de Mi grave un ton plus haut de façon à obtenir un Fa♯, et la corde de La deux tons plus haut de façon à obtenir un Do♯.

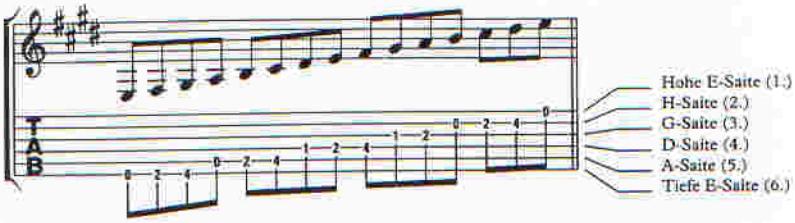
Noms des accords

Lorsqu'aucun nom d'accord précis n'est applicable, par exemple quand la musique consiste en une figure répétée (riff), le centre tonal est indiqué entre parenthèses: [C]

Lorsqu'un passage n'a pas pu être transcrit, le symbole ~ apparait.

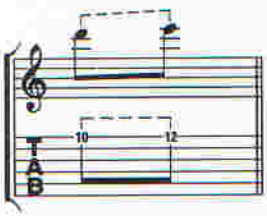
Hinweise zu Notation und Tabulatur

Offener C - Dur - Akkord

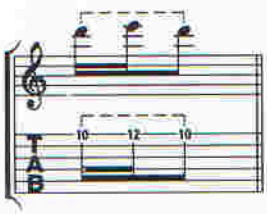


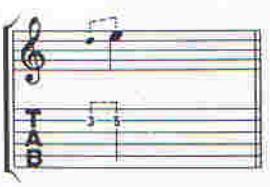
E - Dur - Tonleiter

Gezogene Noten

Die gegriffene Note wird immer zuerst angegeben. Das Zeichen ⌐ ¯ ¬ zeigt eine Veränderung der Tonhöhe an, die durch das Ziehen der Saiten erreicht wird. Falls Du nicht sicher bist, wie weit die Saite gezogen werden soll, spiele die entsprechenden Töne zunächst ohne Ziehen; so kannst Du Dich an der Tonhöhe orientieren. Die folgenden Beispiele geben die gebräuchlichsten Techniken zum Ziehen wieder:

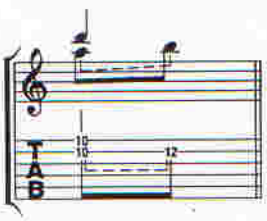


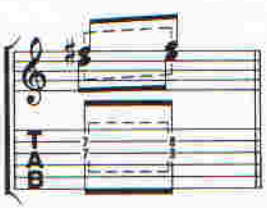
Beispiel 1
Spiele das D und ziehe dann um einen Ton (zwei Halbtonschritte) höher zum E.



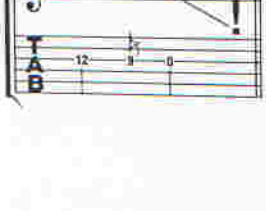
Beispiel 2
Spiele das D, ziehe um einen Ton hoch zum E und dann wieder zurück, so daß D erklingt. Dabei wird nur die erste Note angeschlagen.

Beispiel 3
Schnelles Ziehen: Spiele das D und ziehe dann so schnell Du kannst um einen Ton höher zum E.

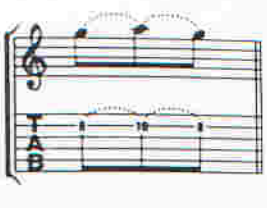
Beispiel 4
Im Voraus gezogen: Greife das D, ziehe um einen Ton höher zum E und schlage erst dann die Saite an.

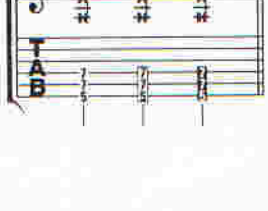


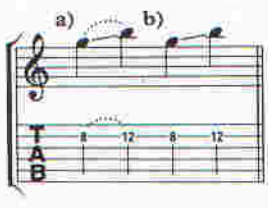
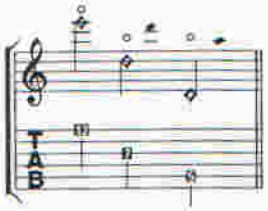
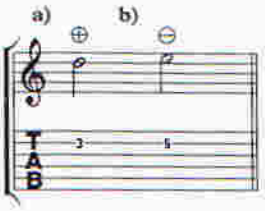
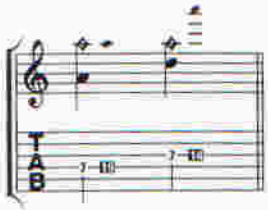
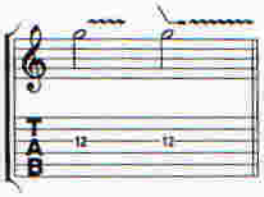
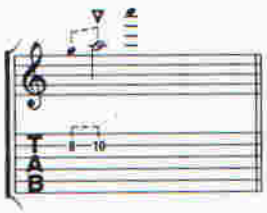
Beispiel 5
Spiele A und D gleichzeitig und ziehe dann die H-Saite um einen Ton nach oben, so daß H erklingt.

Beispiel 6
Spiele D und Fis gleichzeitig; ziehe dann die G-Saite um einen Ton nach oben zum E und die H-Saite um einen Halbtonschritt nach oben zum G.

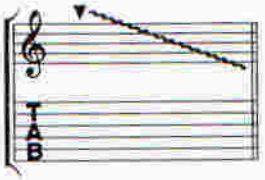
Zusätzliche Spieltechniken für Gitarre wurden folgendermaßen notiert:

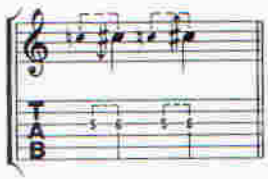


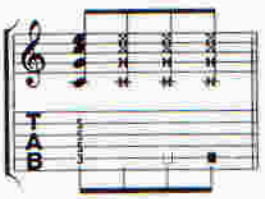
Tremolo
Verändere die Tonhöhe mit dem Tremolo-Hebel. Wenn es möglich ist, wird die angestrebte Tonhöhe angezeigt.
a) Spiele G; nutze den Takt, um zum E abzusteigen.
b) Spiele die leere G-Saite; nutze den Takt, um so weit wie möglich abzusteigen.

Hammer on und Pull off
Spiele die erste Note; die zweite erklingt durch 'Hammering on', die dritte durch 'Pulling off'. Dabei wird nur die erste Note angeschlagen.



Dämpfen
a) Mit der rechten Hand
Dämpfe die Saiten, indem Du die rechte Hand einfach oberhalb der Brücke auf die Saiten legst.
b) Mit der linken Hand
Dämpfe die Saiten, indem Du den Druck der linken Hand löst, kurz nachdem die Töne erklingen.
c) Ohne bestimmte Tonhöhe
Dämpfe die Saiten mit der linken Hand; so erzielst Du einen 'geschlagenen' Sound.

Glissando
a) Spiele die erste Note; die zweite erklingt durch Hochrutschen des Fingers auf der Saite. Nur die erste Note wird angeschlagen.
b) Wie oben, aber die zweite Note wird angeschlagen.

Natürliches Flageolett
Berühre die Saite über dem angegebenen Bund; wenn Du jetzt anschlägst, entsteht ein glockenähnlicher Ton. Wo es nötig ist, zeigen kleine Notenköpfe die entstandene Note an.

Slide Guitar
a) Spiele mit Rutschen des Fingers.
b) Spiele ohne Rutschen.

Künstliches Flageolett
Greife die unterste Note, berühre die Saite über dem durch Rauten angegebenen Bund und schlage dann den Ton an. Die kleinen Notenköpfe zeigen wieder die entstandene Note an.

Vibrato
Beim Vibrato läßt Du die Note für die Dauer eines Tons durch Druckvariation oder Tremolo-Hebel 'beben'. Da es jedoch eine Frage des persönlichen Geschmacks ist, wird Vibrato nur dort angegeben, wo es unerläßlich ist.

Gezupftes Flageolett
Greife die Note ganz normal, aber drücke die Saite mit der zupfenden Hand so, daß ein harmonischer Oberton entsteht. Kleine Notenköpfe zeigen den entstandenen Ton an.

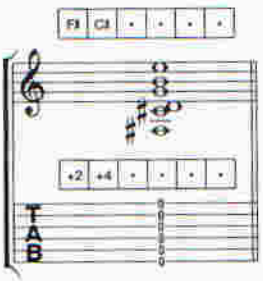


Pick Scratch
Fahre mit dem Plektrum nach unten über die Saiten – das klappt am besten bei umsponnenen Saiten.

Vierteltöne
Ein nach unten gerichteter Pfeil bedeutet, daß die notierte Tonhöhe um einen Viertelton erniedrigt wird; ein nach oben gerichteter Pfeil bedeutet, daß die notierte Tonhöhe um einen Viertelton erhöht wird.

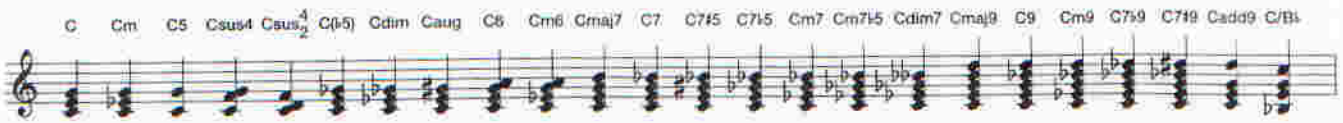


Akkordwiederholung
Um die Stimmen für Rhythmus-Gitarre leichter lesbar zu machen, werden die Tabulaturziffern weggelassen, wenn ein Akkord wiederholt werden soll. Unser Beispiel zeigt einen C - Dur - Akkord normal gespielt, rechts gedämpft, links gedämpft und ohne Tonhöhe.

Besondere Stimmung
Falls eine Stimmung verlangt wird, die vom Standard abweicht, wird sie in Kästchen angegeben. Jedes Kästchen steht für eine Saite, das erste links außen entspricht der tiefsten Saite. Wenn die Tonhöhe einer Saite nicht verändert werden soll, enthält das Kästchen einen Punkt. Steht eine Note im Kästchen, muß die Saite wie angegeben umgestimmt werden. In der Tabulaturschrift stehen stattdessen Ziffern im entsprechenden Kästchen: Sie geben die Zahl der Halbtonschritte an, um die eine Saite höher oder tiefer gestimmt werden soll.



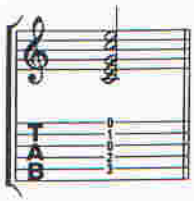
Stimme die tiefe E-Saite (6.) um einen Ganzton (zwei Halbtonschritte) höher auf Fis und die A-Saite (5.) um zwei Ganztöne (vier Halbtonschritte) höher auf Cis.

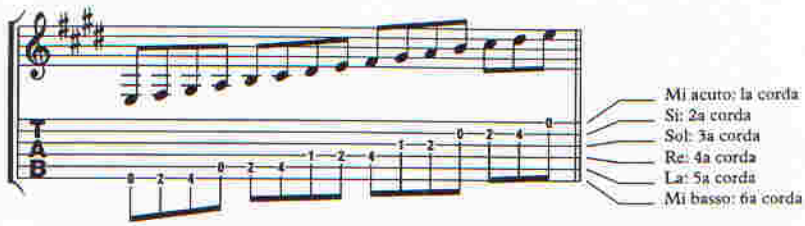
Akkordbezeichnung
Die folgenden Akkordbezeichnungen wurden verwendet.

Wenn kein eigenes Akkordsymbol angegeben ist, z.B. bei Wiederholung einer musikalischen Figur (bzw. Riff), steht die Harmoniebezeichnung in Klammern: [C]

Das Symbol ~ steht jeweils dort, wo es nicht möglich war, einen Abschnitt zu übertragen.

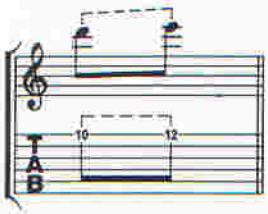
Spiegazione della notazione e dell'intavolatura

Accordo di Do aperto
(in prima posizione)

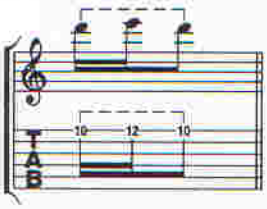


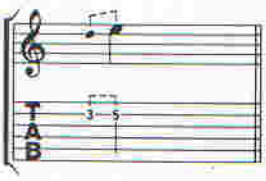
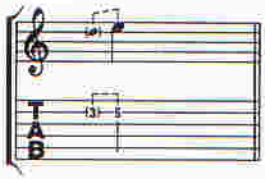
Scala di Mi maggiore

Bending

La prima nota scritta è sempre quella tastata normalmente. Le alterazioni di altezza da realizzare con la trazione laterale della corda (bending) interessano le note comprese sotto al segno: ⌐¯¬. Se siete incerti sull'entità dell'innalzamento di tono da raggiungere, suonate le note indicate tastando normalmente la corda. Gli esempi seguenti mostrano le tecniche più comunemente impiegate nella maggior parte dei casi che possono presentarsi.



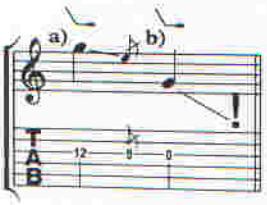
Esempio 1
Suonate il Re e innalzate di un tono (due mezzi toni) a Mi.



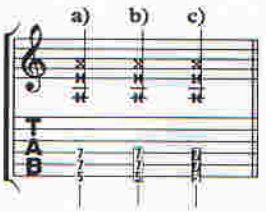
Esempio 2
Suonate il Re, tirate alzando di un tono a Mi e rilasciate tornando a Re. Va suonata solo la prima nota.

Esempio 3
'Bend Veloce': suonate il Re e quindi alzate di un tono a Mi il più velocemente possibile.

Esempio 4
'Pre-Bend': tastate il Re, tirate alzando di un tono a Mi e poi suonate.

Esempio 5
Suonate simultaneamente La e Si quindi tirate la 2a corda per innalzare il suono a Si.

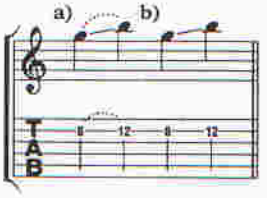
Esempio 6
Suonate simultaneamente Re e Fa♯ quindi tirate la 3a corda alzando il suono di un tono a Mi, e la 2a corda di mezzo tono, alzando il suono a Sol.

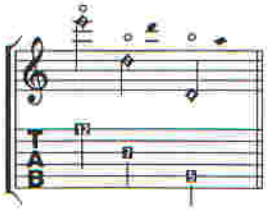
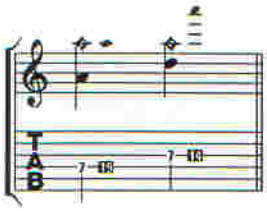
Negli esempi seguenti sono illustrate altre tecniche chitarristiche:

Barra del tremolo
Alterate l'altezza del suono mediante la barra del tremolo. Dove possibile l'altezza da raggiungere è indicata.
a) Suonate il Sol e abbassate il suono fino a Mi mediante la barra.
b) Suonate il Sol a vuoto e scendete quanto più possibile.

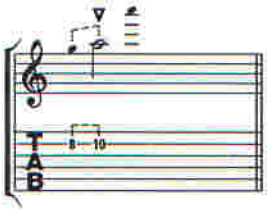
Legature ascendenti e discendenti
Suonate la prima nota e ricavate la seconda percuotendo la corda con il dito contro la barretta; per la terza nota tirate la corda con il medesimo dito. Soltano la prima nota va suonata.

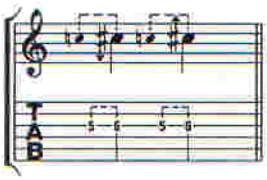


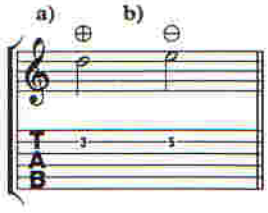
Smorzato
a) Smorzato con la destra
Smorzare le corde con il palmo della mano destra in prossimità del ponticello.
b) Smorzato con la sinistra
Smorzare le corde allentando la pressione delle dita subito dopo aver prodotto i suoni.
c) Pizzicato
Premere leggermente le corde in modo che non producano note ma soltanto un effetto percussivo.



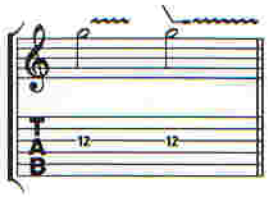
Glissando
a) Suonate la prima nota e ricavare la seconda facendo scivolare il dito lungo la corda. Va pizzicata solo la prima nota.
b) Come sopra, ma pizzicando anche la seconda nota.

Armonici naturali
Toccate leggermente la corda sulla barretta indicata e pizzicate col plettro per produrre un suono di campana. Le notine indicano il suono risultante, dove occorra.

Armonici artificiali
Tastate la nota più bassa, toccate leggermente la corda sulla barretta relativa alla nota romboidale e pizzicate con il plettro. Le notine indicano il suono risultante.



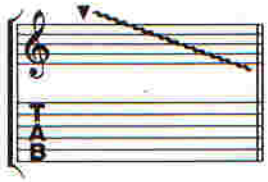
Armonici pizzicati
Tastate normalmente la nota ma pizzicate la corda con la mano destra per ricavare l'armonico sopracuto. Le notine indicano l'altezza del suono risultante.

Microintervalli
Una freccia diretta verso il basso significa che il suono scritto va abbassato di un intervallo inferiore al semitono; una freccia diretta verso l'alto innalza il suono scritto.



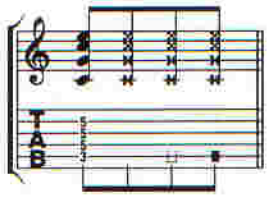
Slide Chitarra
a) Suonare con slide.
b) Suonare senza slide.



Vibrato
Effettuate il vibrato facendo oscillare il dito che preme la corda oppure con la barra del tremolo. Poiché il vibrato è un fatto di gusto personale, viene indicato solo dove è essenziale.

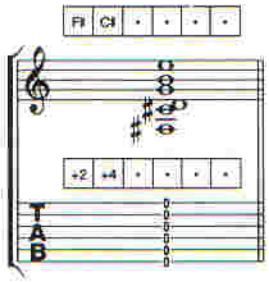


Suono graffiato
Fate scorrere il bordo del plettro lungo la corda. L'effetto è maggiore sulle corde fasciate.

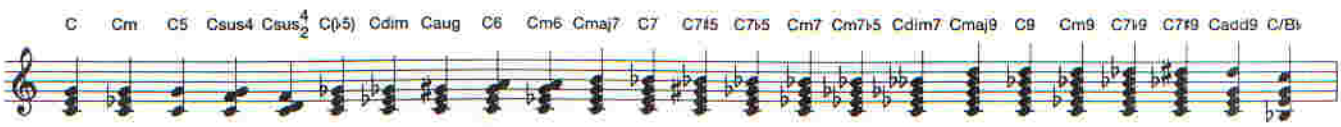


Accordi ripetuti
Per facilitare la lettura, possono venire omessi i numeri nell'intavolatura di un accordo ripetuto. L'esempio mostra un accordi di Do maggiore suonato normalmente, smorzato con la destra, smorzato con la sinistra e pizzicato (muto).

Accordature Speciali
Le accordature diverse da quella normale sono indicate in speciali 'gabbie di accordatura'. Ogni gabbia rappresenta una corda di chitarra; all'estremità sinistra corrisponde la corda più bassa. Il simbolo '•' in una gabbia sta ad indicare che l'intonazione della corda corrispondente è quella normale. Una nota nella gabbia indica che l'intonazione di quella corda va modificata portandola all'altezza indicata. Per coloro che leggono l'intavolatura, dei numeri posti nelle gabbie stanno ad indicare di quanti semitoni deve salire o scendere l'intonazione della corda. L'intavolatura è da considerarsi relativa ad uno strumento accordato come indicato nelle gabbie.



Accordate la corda del Mi basso (6a) un tono sopra (due semitoni) a Fa♯. Accordate la corda del La basso (5a) due toni sopra (quatro semitoni) a Do♯.

Indicazione degli accordi
E' stata impiegata la seguente nomenclatura convenzionale degli accordi.

Quando non compare la griglia appropriata di un accordo, ad esempio, quando la musica consiste nella ripetizione di una stessa figura (riff), la base tonale è indicata fra parentesi: [C]

Dove non è stato possible trascivere il passaggio, compare il segno ~ .

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